SQUARE DANCING

FEBRUARY, 1972

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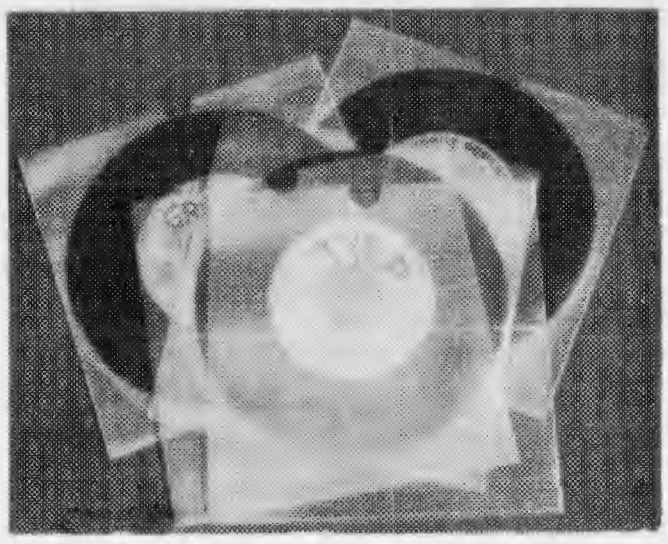
Sets in Order

AMERICAN SQUARE DANCE SOCIETY

Your 1972 Square Dancer's GUIDE

(See page 43)





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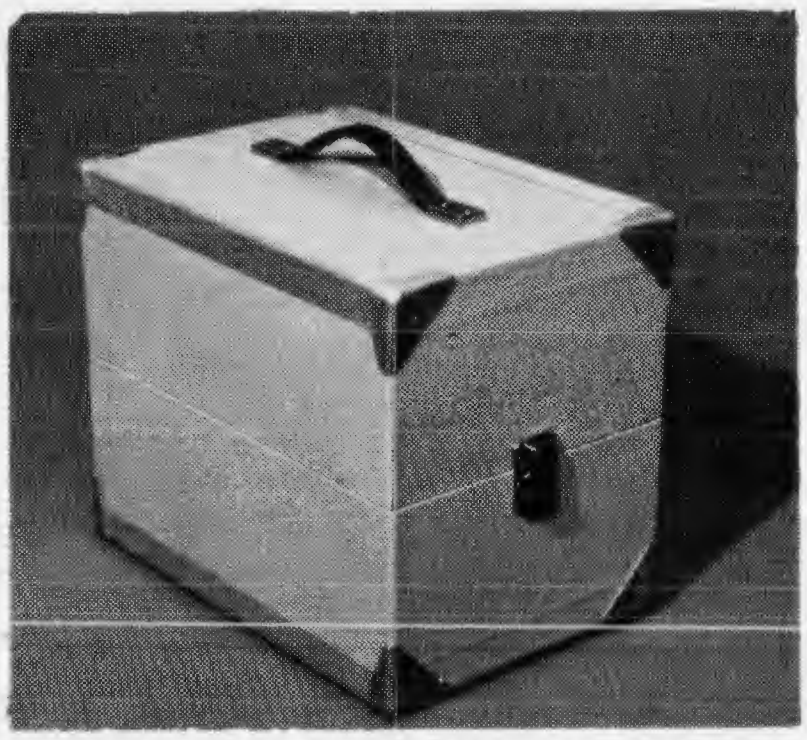
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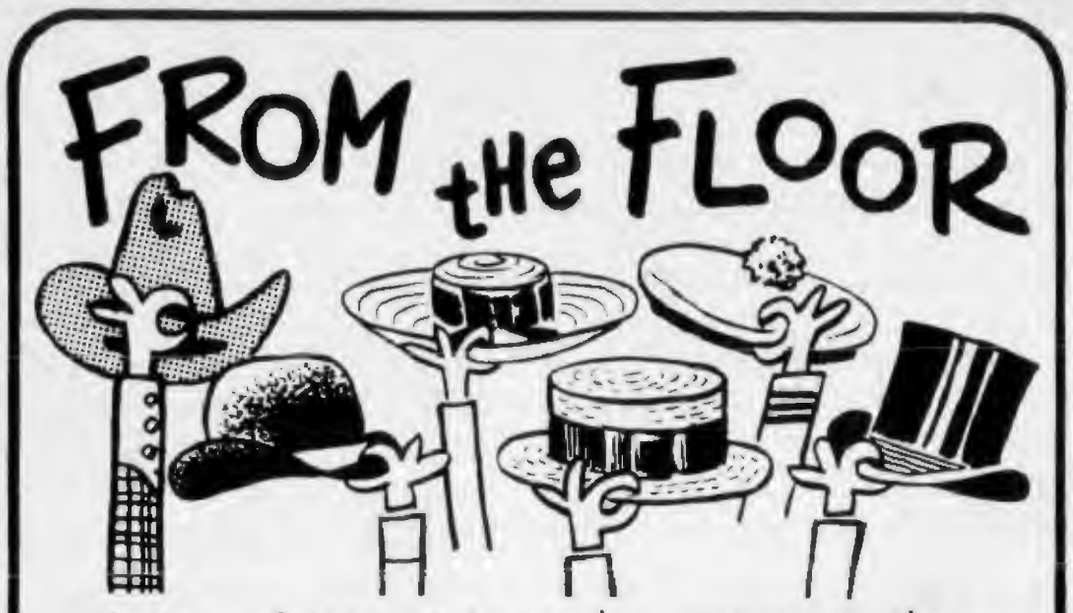
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Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

WHICH METHOD OF ILLUSTRATION?

Dear Editor:

The live people photos and artist's drawings are easier for us to follow than the geometric friends. . . .

Ray and Winona Lilly
Fillmore, New York

Dear Editor:

In answer to your question about your types of demonstrations, I would like you to continue with all three. For difficult work I like "Take a Good Look" for in it the puzzle seems to solve before my eyes. . . . "Style Lab" is definitely very useful, especially for new movements. With "Considerate Squares" I see myself becoming a better, easier and smoother dancer. May I suggest that you use it more for round dancing, for many newer dancers always have difficulty with twinkles, tamaras, pivots, etc.

Still Interested
Toronto, Ontario

Dear Editor:

For the demonstration squads in the magazine I prefer the artist's drawings. However,

(Please turn to page 62)



This Month's LINEUP

5 Hot Line — Late News
7 Fashion Feature
9 Youth on the Square
11 Today's Mobile Dancers
13 As I See It — Bob Osgood
15 Guide to Better Dancing
17 The Dancers Walkthru
22 Take a Good Look — Circle By
23 Ladies on the Square
24 Roundance Module
25 Paging the Round Dancers: The Murphys
26 SIOASDS Bulletin Twenty Five
29 Callers Text — Chapter Fourteen
33 Style Lab — Tandem Swing Thru
34 National Convention
35 Round the World of Square Dancing
39 Callers/Teachers Workshop
43 1972 Square Dancers Guide
60 Caller of the Month: Tac Ozako
61 Square Dance Spotlight: Bob Lockeby
66 On the Record: Reviews
90 Square Dance Date Book

SQUARE DANCING

OFFICIAL PUBLICATION OF THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

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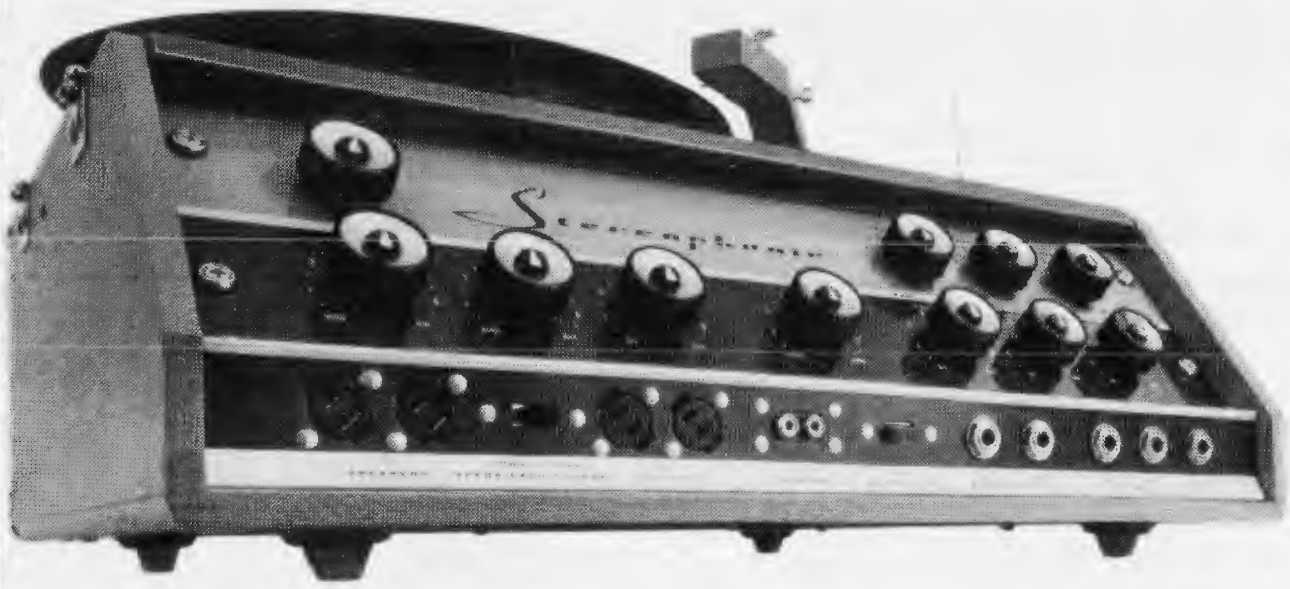
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SQUARE DANCE WEEK TALLIES RESULT IN A DRAW: Sixty-six questionnaires representing associations in 28 states, 10 Canadian Provinces, and 2 countries overseas were received and analyzed by the January 7th deadline. Here are the results: (1) Choice of dates September 18-24 twenty votes; (2) September 10-16 nineteen votes; (3) September 11-17 ten votes; and (4) September 17-23 seven votes. The absence of answers from 22 states would point to the tally as being inconclusive. It does, however, indicate a strong interest in the project and the overall value to the activity of one set of dates suggests another attempt at coordination in 1972. Inasmuch as 64 of the 66 returns voiced a willingness to change their votes to that of the majority, SIOASDS sticks its neck out and recommends that areas not otherwise committed by bylaws set their dates for September 18-24, 1972. For those areas who find this impossible we suggest an alternate set of dates, September 10-16, 1972. We will have posters and bumper strips for both. (See full write-up in March issue.) Our thanks to Ted Anthony (Cherry Hill, N.J.) and Keith Kitching (Victoria, B.C., Canada) for their impartial and dedicated work in evaluating this survey.

NATIONAL PUBLICATION TO PROMOTE SQUARE DANCING: Look for an article on contemporary square dancing in a coming (March or April) issue of McCall's Magazine. Recent research provided the writers will hopefully lead to a true picture of the contemporary activity.

OTHER ITEMS OF INTEREST IN THE NEWS: Rather stringent enforcement on deducting "hobby losses" are forecast with IRS intending a clamp-down on '69 Reform Act which limits amount of deductions allowed for not-for-profit activities Watch Club Mailings - 3rd Class Postal rate may jump to $50.00 per thousand. No immediate indication in this direction following recent price freeze..... The 1972 Basic Movement Handbook, originally planned for this spring has been re-scheduled for mid-summer release..... Bob Page, California caller who underwent surgery in December is improving steadily.....International publicity went to another California caller, Larry Ward, one of the passengers aboard the hijacked PSA jet early in January. Just points up one of the pitfalls of calling today.

Have you ever been HUNGRY for information about the style of square dancing they do in BUDAPEST?



Lens-Art photo by Mihaly Lenart

Come join us!

American square dancing finds its roots in many countries and we'll have a first hand opportunity to watch some great dancing during our three days' stay in Budapest, Hungary. We'll be doing some dancing ourselves perhaps in Naples and again in London but most of our time will be spent in viewing the out-of-the-way places such as Pompeii and the Isle of Capri, Italy; Brussels, Belgium, and a wonder cruise on the Adriatic along the Yugoslavian coastline.

The tour dates are from September 14 thru October 5, 1972. Your tour escorts will be Bob and Roberta Van Antwerp and Bob and Becky Osgood. During the three weeks there will be opportunities to square dance, to see the major sights each area has to offer and to enjoy leisure moments when you can go off and adventure on your own.

The complete, illustrated brochure was included in the October issue of SQUARE DANCING. If you have any questions or if you would like extra copies for friends please write to us.

Alitalia

The AMERICAN SQUARE DANCE WORKSHOP

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BOAC

fashion feature



Jerrie Day of Traverse City, Michigan, had "easy care" in mind when she designed this dacron polyester party dress. Repeating rectangles of a lime, lemon yellow, white and beige pattern ask for simple accessories which Jerrie accomplished by adding a ruffled collar trimmed with white daisies. A Valentine for you!

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These three records, incorporating the basic program of American Square Dancing, feature the calling skill of Bob Ruff. They represent many years of combined experience by teacher-callers Ruff and Jack Murtha and present the most comprehensive, all-purpose teaching aid for schools and for groups not privileged to have their own trained teacher-callers.

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Each of these three levels includes extensive illustrated teacher-notes as a part of the attractive albums. Additional assistance for teachers with drills for each of the practice sessions is included in each album.

If you're working with young people in the schools, or if you have a group interested in learning to square dance in your recreation room or perhaps in learning to call, (you'll find that by studying the methods used on the record, you'll learn most rapidly), then this series will be your answer.

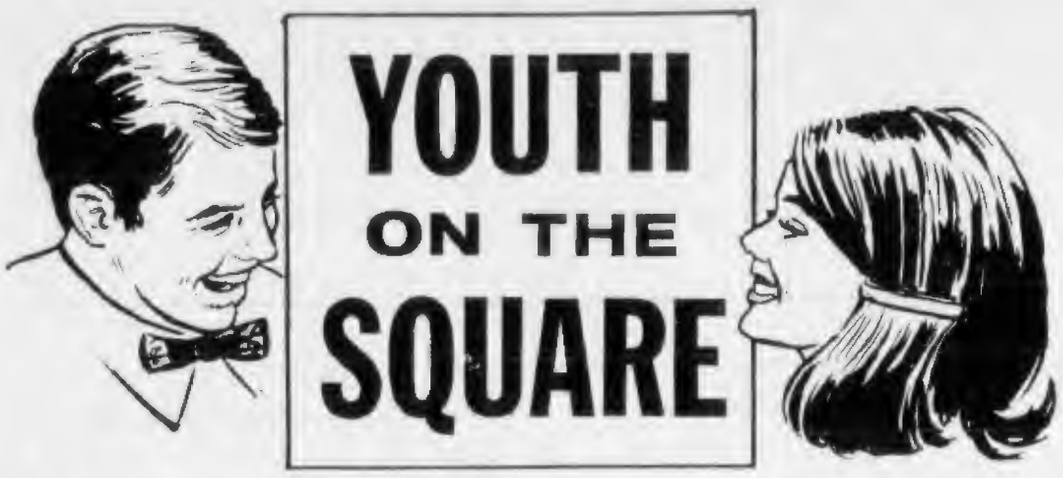


Learning to square dance should never be work! The team of Ruff and Murtha have made the first steps in square dancing delightful experiences. You're invited to send for an illustrated flyer or if you wish, order any one or all three of the albums. The price $5.95 each (Californians please add 5% sales tax).

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YOUTH ON THE SQUARE

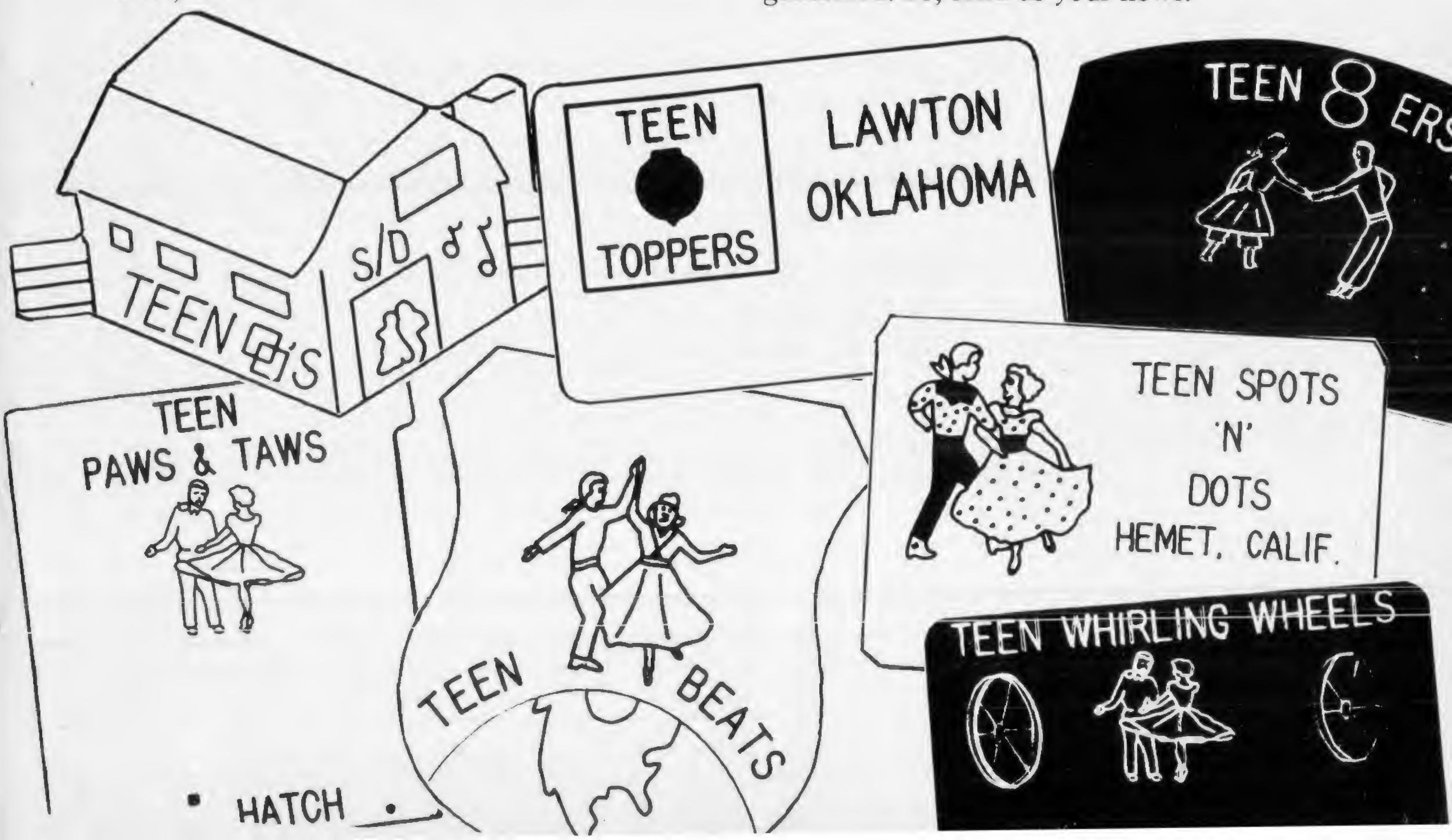
EVER SINCE THE OCTOBER, 1971 issue of SQUARE DANCING magazine reached our readers, we have been getting responses from young people interested in square dancing requesting more teen, pre-teen and collegiate square dance news. The frequency of this column will depend upon its usefulness to the youthful activity. Success stories on various subjects unique to the teen program will be particularly helpful. Pictures, especially if they are action shots that tell a story, are also quite useful.

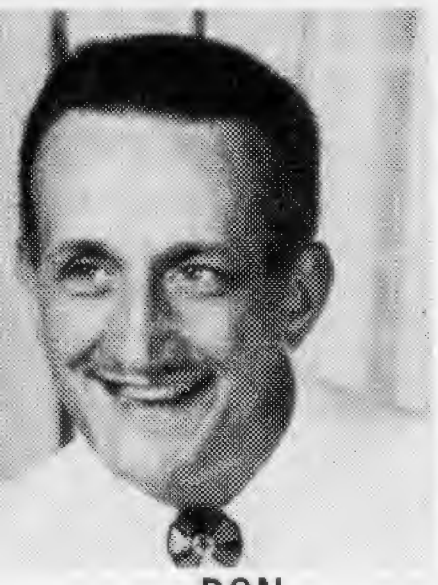
Among the S.O.S. requests received since the October article was a cry coming from many areas on the subject of "How do you retain interest in a youth group, particularly ones involving school square dance clubs?" The problem seems to be that each September the school program must start out spanking brand fresh with very few of last year's members returning to the program. Has your group been successful in licking this problem? If so, how?

At least one parent writes in "How do you get other adults to help out in the pre-teen programs? We need car drivers, chaperones, folks to help clean up the hall, etc., but it seems like most of the parents are perfectly willing to let us serve as their sitters." It would seem that the older the youth group involved the more duties and responsibilities the young people will want to take on for themselves but what about recruiting interested adult help for the younger dancers?

"We're looking for extra ways of earning money. We only charge 25¢ per kid to attend the dances (none of us has very much money to spend) and we would like to supplement the finances through various projects. Where do we start?" Undoubtedly there have been ways discovered by you young people to earn money for your square dance group. We've had several letters telling about *car wash parties* but we're not quite sure just how they operate. One of the letters told of a bake sale and there are probably quite a few ideas to be shared. Fill us in and we'll pass them along.

Badges tell the story of young people's square dance clubs from all parts of the country. Here are some samples as starters from a number of states. We'll be reproducing more in coming months—how about yours? Next issue of YOTS will appear in a few months depending upon the amount of interest that's generated. So, send us your news.





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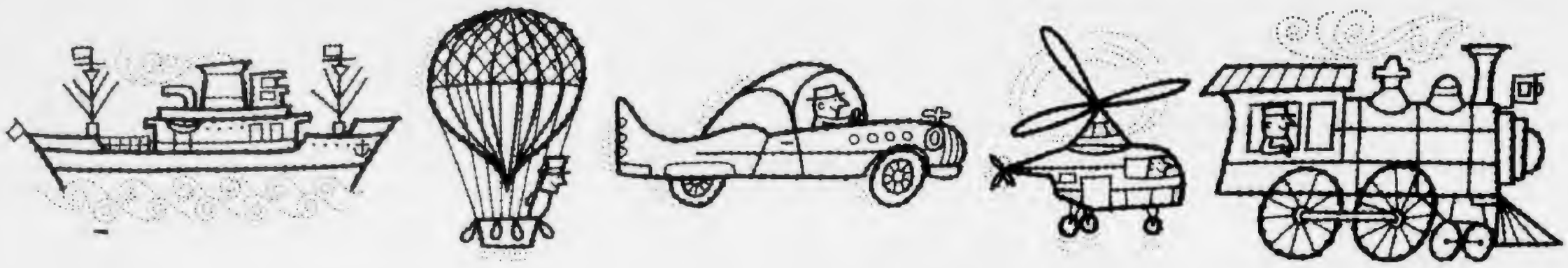
"Rounds"

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ASILOMAR • SQUARE DANCE VACATION

Square Dancers On-the-Go

TODAYS MOBILE DANCERS



THE POPULAR NON-DANCER CONCEPT of square dancing, all too frequently influenced by Hollywood movies, is that of a wagon train circled for the night on some western prairie. Camp fires within the compound try valiantly to scare away coyotes and other marauders and somewhere a squeaky fiddle and the prompting of a caller elevate the spirits of the pioneers as they dance their version of a *Virginia Reel, Bird in the Cage* or *Pop the Weasel.*

Today's square dancers have come a long way from the prairie but they have inherited from their adventuresome ancestors the urge to travel. And, like the pioneers of the 1800's, they too manage to take their square dancing along with them.

Contemporary square dancers might be graded according to categories. There are those who, having joined a class and learned to dance, stay with the same caller, the same group of friends and the same hall for their once a week get-togethers. In areas where square dancing has flourished and where many square dance groups have been formed there are bound to be independent dancers who support their own club and also dance as guests of various other square dance clubs on different nights of the week. Their local travels put them in touch with many dancers and a variety of callers.

In recent years entire groups of square dancers have become mobile and an important part of their dancing enjoyment comes through club visitations. The club picks one of its non-dancing nights and as many members as possible gather together to visit another club. In some areas club visitations have become a reciprocal exchange with the club being visited returning the visitation. An entire program of club costumes (for identification) and banner stealing (When we visit your club we'll "borrow" your banner and take it to our club. In order to retrieve it you must come and dance with us.) has grown from this idea of club travel.

It stands to reason that people who enjoy each other's company in the square dance hall will find it equally enjoyable at other times. Planning a square dance weekend to an out of town festival or to visit a club in another city often is a basis for a weekend of travel and fun. A number of years ago square dancers who found pleasure in traveling together to distant cities for the purpose of square dancing formed what has undoubtedly been one of the most enthusiastic semi-organizations in square dancing. Calling themselves Knotheads, chapters and various offshoots have sprung up all over the world. The requirements to belong simply specify that a person travel with a square or more of dancers for the prime purpose of participating in a square dance more than 100 miles away from home.

Other Travel Encouragements

Square dance vacation institutes, virtually unheard of 20 years ago, have now become popular meccas for today's square dancing pilgrims. More than 200 different locations in Canada, the U.S.A. and overseas have taken over some of the land's most beautiful vacation spots. For periods varying from a weekend to seven days, sponsors have produced

square dance vacations that attract dancers from not just the outlying area but from many states and countries.

One of the great incentives for individual square dance travel, the Century Book, requires that dancers dance to a hundred callers having each caller in his turn sign their book as proof of the personal contact. Some dancers on their third or fourth book have traveled to a dozen or more states and provinces primarily to satisfy the requirements but in doing so have met new square dance friends and discovered calling talent previously unknown to them.

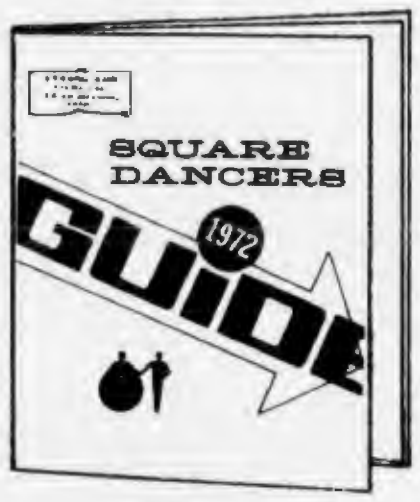
State and regional conventions have put out the welcome mat to visitors not only from their own region but from surrounding areas and this "big event" idea has served to encourage untold hundreds of dancers to spend a square dancing weekend away from home. The annual National Square Dance Convention held each June, with attendance approaching the 20,000 mark, has enticed dancers from every state, Canadian province and from square dance areas outside of the North American Continent. These big attractions have opened the eyes of many dancers to the wealth of fun that lies in square dance travel.

Broader Fields

The advent of occupation forces, both Canadian and U.S., in countries overseas following World War II set up square dance centers in many distant areas. So well planned and so successful were these square dance programs abroad that service personnel "rotating" back to their homelands spread the word concerning the pleasures of dancing overseas. Industries, primarily large oil companies setting up subsidiaries in Saudi Arabia, Aruba in the Dutch West Indies and in various parts of South America, were the occasion for new square dance expansion. As all of these people were transferred from one job to another the prospect of square dance travel indeed became international.

In the past decade more than 50 groups of square dancers ranging in size from a dozen to 140 individuals discovered that travel can be fun—with other dancers. Groups have square danced in Japan, sharing their squares with Prince Makassa and other members of the Japanese square dance community, in the Castle in Heidelberg, in the Grand Manila Hotel, on a steamer on the fiords of Norway, on the decks of a cruise ship tied up in the Harbor of Rhodes and on a ship traversing the Panama Canal. They've square danced in Africa, in Victoria Hall in the heart of London, in Dublin, in a hotel in Copenhagen, with Swiss boys and girls in Lucerne, American service personnel in Rome, in Spain, Turkey, France, etc. As the square dance world stretched out its borders, enthusiastic groups of square dancers have visited and shared the activity together.

THE 1972 DANCERS GUIDE



Since its inception as Sets in Order magazine in 1948 hundreds of requests for names and addresses of square dance contacts in many areas have been supplied by our staff. The need for a "contact directory" brought about the special Dancers Guide first appearing in the February, 1966 issue of this magazine. Since then the directory has appeared as a center section of each February issue. You'll find the 1972 guide starting on page 43.

Not all square dance travel abroad has been done in groups. For many years individuals planning a tour abroad have written SIOASDS asking for contacts in various countries and in recent years the Annual Square Dancer's Guide (see page 43) has enlarged its overseas section. Folks like Verna and Harry Calladine in recent years have spent many months each year in traversing the world, seeking out square dance groups and participating in their fun and hospitality.

They say that travel is broadening. Certainly when it comes to square dance travel the rewards are many. Whether it's a crosstown junket to visit another club or a trip of several thousand miles, the rewards are new friendships and a generally greater appreciation of the square dancing activity.

Let's not overlook

STANDARDIZATION

and its importance to the FUTURE of the activity

Second in a 3-Part Series

THOSE WHO WERE INITIALLY ATTRACTED into square dancing by the beauty and excitement of various area traditions may groan over what could seem to be a *great sameness* in the contemporary square dance. They may miss the color of the Abilene and Sweetwater lift—a form of square dance movement that is a combination of a smooth two-step and a slight rise. In nostalgia they may lament the disappearance of the authentic clog—a sort of tap dance step traditionally handed down from generation to generation.

They may remember with pleasure the running steps of a Mountain Circle Dance that sometimes lasted 20 minutes or more, but when they think of all of these styles identified with various areas they realize that the smooth shuffling step of today's square dance most nearly fits the needs and abilities of the greatest number of dancers.

Contemporary square dancing with its use of a recognized standardization of basic movements has produced a number of benefits. It is not regimentation as some might have felt years ago but instead it does allow us to dance anywhere without stopping when we come to each person we meet in a Right and Left Grand and try to decide what arm or hand grip we will use. It allows us to (1) concentrate on the calls and the traffic pattern of the dance and (2) to enjoy to the fullest those with whom we dance.



Standardization and the Caller

More than simple whims of styling, we should be aware that the standardization of basic movements is an absolute necessity for the caller who accepts his responsibility of keeping his dancers happy.

Basics are a caller's tools. With each one he accomplishes a distinct and different job. He has confidence in these tools and he understands what each will do. When he applies them correctly he knows where each dancer is *prior to, during* and *immediately following* each of his commands.

If you were to liken the caller to a mechanic or a carpenter and if you were to switch the tools so that they no longer accomplished the task originally designed for them, it's easy to see that the craftsman would be hampered in his work. And so, if a caller uses a particular call expecting certain results and these results do not occur, he is handicapped. No matter how excellent a caller he may be, his work will be less than satisfactory.

If he calls a Do Sa Do (one of his most reliable tools) he knows exactly where his dancers are at the start, where they should be at the conclusion and how many steps they will take. However, if the dancers do something different the caller's effectiveness is drastically hindered. If a caller depends upon his dancers having their hands conveniently placed in front of them in a Promenade ready for a

Right and Left Thru or for a Backtrack, he knows he can rely upon this "tool." When four ladies chain across the square, he depends upon them taking four steps to get across and then four steps to complete the movement with a courtesy turn; and he knows that he can blend a Rollaway with a Half Sashay at the completion without an awkward stop. He can be the master craftsman—because he can depend upon his tools—his *standard basics.*

What happens when someone comes up with what he feels is a better way of accomplishing a traffic pattern? That's easy. He puts his ideas together, gives the movement a name and presents it to the waiting world. A number of callers' note services are on the lookout for new terms—new ways of doing things. And don't think for a minute that this process doesn't work.

A number of years ago it wasn't uncommon to call "Box the Gnat" (pause), "face to the middle, right and left thru." Then along came a new movement—Star Thru—and the combination of the two calls was replaced by one smooth-flowing operation. Still later someone came up with the idea that the Star Thru with its sometimes awkward, hair-mussing, turn-under and its limitation to one man and one lady working together could be enlarged so that it could be done by two ladies or two men—and, with no hands. They named it Slide Thru and the bursitis crowd applauded.

The beautiful thing about this was that whoever did the inventing didn't simply devise a new way of doing Box the Gnat. He created a movement that achieved the same end results and he gave it a new name, Star Thru. If it hadn't been an accepted movement, it would have died and we would have heard no more about it. When another someone came along and gave us Slide Thru—he didn't simply rewrite the definition of Star Thru—he came up with a *new movement* and a *new name* and let it stand on its own merits.

The same might be said for Partners Trade replacing many of the Frontier Whirls. Without a doubt there have been many ingenious movements concocted—with new names—that have helped to make square dancing less awkward and consequently more enjoyable.

Because of the position of a person's hands, the way he may be linked to his partner, the way he faces during a movement, etc., the builder of a dance will construct a traffic pattern using basics whose definitions he can depend upon.

Confidence in Caller

To enlarge this a step further, if a caller wants the dancers in couples one and three to each do a Do Sa Do with their opposite he knows that when they have completed the flat back to back movement in roughly 8 steps they will be facing that same person at the end of the movement and have their hands free to move into an Ocean Wave. He can build his follow-up pattern in confidence. If, however, each dancer tends to roll independently as he does his Do Sa Do there's an excellent chance that man No. 1 may end up facing his corner with the result that the pattern the caller had in mind simply will not materialize.

We've taken a number of fairly simply basic movements to use as examples in the coming issues of *Guide to Better Dancing.* The discussions will be uncomplicated and should help to underline the importance of a standard method of executing the basics.

STANDARDIZATION — Just a Part of the Campaign for Smoother Dancing

In line with the thinking of many caller/leaders and dancer/leaders, SIOASDS takes the stand that it isn't how much you know but how well you know it and how well you dance that counts. Stop-and-go dancing — where one rushes through a movement or pattern then stands and waits several beats before the next movement — is not comfortable dancing.

Standardization is just one step in the move to encourage smooth, flowing, considerate dancing. In the issues that follow we plan to devote a number of articles to the pleasant task of learning to dance smoothly and in unison with a world of square dancers — enjoying their hobby, together.

Next month we'll wrap up this three-part series on Standardization with a look at the gimmicks and innovations that continue to crop up every now and again.

Guide to Better Dancing

DANCER MODULE

OF THE MANY TERMS in square dancing, *Promenade* is one of the most familiar terms to a non-dancer. He knows that it means to walk and though he's never been on a square dance floor he might suspect that it means *to walk with someone.*

The Promenade is one of the movements you did your first night of square dancing. It's also one of the movements you have done every square dance night since that time. It is said that there are no fewer than seven different ways to promenade. We are most concerned with five.

Standard Promenade position; hands joined in front, right hands on top, left hands underneath. Hands normally are held slightly above the waist and below the chest depending upon the combined heights of the two dancers involved. The man is able to give his partner directions simply by leading her gently and with the slight pressure of his thumb placed on top of the fingers of her hand. To Wheel Around the man simply holds his pivot, backing up slightly as he leads his partner with his right hand. From "home" position he directs his partner into a Ladies Chain Across or to the right hand couple or to the left. He does a Backtrack by pulling slightly with his right and pushing gently with his left until each dancer has individually turned to face the opposite direction. Reaching "home" following a Promenade, the couple wheels to face the center or in some areas the lady will move forward, turning clockwise under the man's raised right arm.

STANDARD PROMENADE



LOOSE ESCORT



Loose Escort position is used by couples in a Wheel and Deal, Run figures, Cast Off, and other similar movements. It has the advantage of being adaptable to a man and woman in regular Half-Sashayed position or with two men or two ladies working together. The adjacent hands of the two dancers are vertical and slightly forward from the shoulder to the elbow, then tilted up and forward to the hands which as a rule are held palm to palm. The forearms of the two dancers are kept adjacent and in this position it is easy for one holding the pivot to direct and lead without pulling. The movement is *understood* as a part of each figure in which it is used and would not be called.

Skater's Promenade or Courtesy Turn Promenade position. Man's left hand held palm up directly in front of him. Lady's left hand, palm down, resting on the man's left. In this way he can direct the lady across the set to the right or to the left. He is in an excellent position for a Rollaway with a Half Sashay. His right hand is at the small of the lady's back and her right hand is either at her waist to hold his hand or it is holding her skirt. Callers, by simply calling for "Skater's Promenade," can move the dancers from a Ladies Grand

SKATER'S PROMENADE



Chain into this Promenade position avoiding the sometimes clumsy switch of hands. A caller should give the directional call for this if he wants the Skater's Promenade instead of a simple standard Promenade and when he does he will avoid using Backtrack and other figures that work with the hands in front Promenade position.

VARSOUVIANNA PROMENADE



Varsouvianna (Promenade) position is used primarily in square dancing in some of the early simple mixers (and of course in many of the traditional as well as contemporary rounds). Couples stand side by side, lady standing slightly ahead of the man, her hands raised just above shoulder height. The man reaches behind her with his right so that the palm of his hand folds over the knuckles of her hand. His left hand supports her left and is raised approximately to his chin level (height depends on combined heights of the two dancers). Position should be avoided in Wheel and Deal and Run figures as the follow up movements most frequently require the use of hands (a Right and Left Thru, Square Thru, Box the Gnat, etc.) and the awkward scramble of releasing the man's hand and bringing it forward from Varsouvianna position lends little to the dance.

HOOKED ESCORT



Hooked Escort position. Dancers standing side by side; man forming an L with his right arm brings his hand across in front of his belt buckle. The lady simply slips her left hand through the "loop" and rests her hand gently on the man's arm. Her right hand carries her skirt. This position, often used in traditional dancing, is most frequently reserved for grand marches.

Through usage a standard form of Promenade has evolved. By adhering to this standardization the dancer is allowed to concentrate on the traffic pattern as a whole and no longer concerns himself with which of the several promenade positions to wiggle into. The caller is the one in the "driver's seat." He know that by simply calling for a "loose escort promenade" or a "skaters' promenade" when the situation is right he'll have the dancers reacting in the manner he has in mind.

NEXT MONTH we'll take a look at another of the basic movements and its standard method of procedure.

MAPS — a Dandy Idea

Fred Freuthal, member of the T Squares of Thomaston, Connecticut, took it upon himself to put out a directory of all open square and round dance clubs in his state. A lot of thought, time and effort went into the project with initial information being obtained from questionnaires sent to each club. The result is a booklet almost 100% complete in its listings and one which not only should encourage dancers to visit other clubs but should make their visits fairly easy. The booklet sells for $1.00 a copy and supplements will be issued each year for a nominal 10¢.

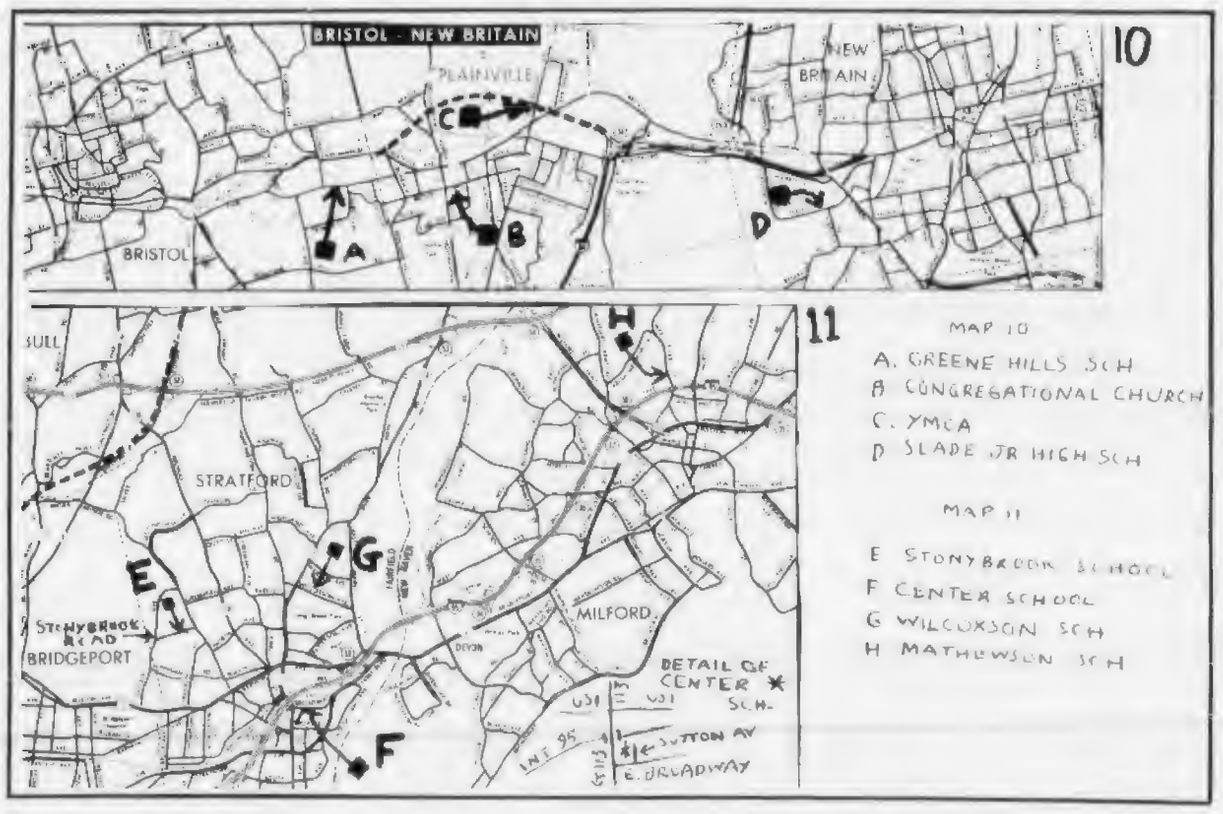
The booklet begins with listings of all open clubs alphabetically by towns. Only legal town names are used. Suburbs or districts within towns are not given but these areas are grouped under their legal town names. Each club listing includes days and location of dance, an emergency phone number at the hall, a club contact and his telephone number, what round dancing is included (in the case of a square dance club), and any special information about the group such as a pre-teen club, teens welcome, etc. As most Connecticut clubs discontinue dancing during the summer months, a note is included after any club which remains open all year.

Clubs on the Map

The very special aspect of this booklet appears next. Maps are included giving detailed directions for each club listed. In some instances one map shows several club locations; in other cases one map is devoted to one club. Each club listing is keyed with a number which refers to the map which gives directions to its dance location.

Fortunately for Connecticut, map drawing is a hobby of Mr. Freuthal's and so this rather large task was not too difficult for him. He has offered to give advice to any organization interested in undertaking a similar task for their area and he may be contacted at 6 Fairmount Ave., Terryville, Connecticut 06786.

In some instances professional maps were used to pinpoint dance locales; in other cases it was necessary to draw original maps.



Adapting Greeting Cards to February Themes

THREE THEMES LEND THEMSELVES to easy plans for February dances: Lincoln's birthday, Washington's birthday and Valentine's Day. To get ideas for any of these, check the appropriate greeting cards at your local book, stationery or gift shop. Frequently the designs on the covers of such cards are simple enough that they can be copied and adapted to various uses.

You might use some picture on the invitation to your dance or to decorate flyers for a big dance. Either with a free-hand drawing or by charting a picture on graph paper, the designs can be enlarged to the necessary proportions to fit wall decorations at your dance hall. Once you have a pattern, simply trace it onto colored construction paper and cut it out. You can be more elaborate by making third-dimensional figures if you cut each section of the body separately and then mount, collage style. You might even add a fabric beard to Lincoln or a wig to Washington.

Modern, traditional, geometric, floral, etc. patterns and ideas can be gained by scouting these holiday cards. This is an idea to keep in mind for holidays all through the year.

A TELEPHONE TREE

The Rip-Snorters of Walnut Creek, California, have developed what they call the Telephone Tree. Eight club representatives are each given a list of eight club couples and it is their responsibility to keep in touch with their list each month. Information as to vacations, trips, family news, etc. are jotted down and turned in to the club editor to be reported in the monthly news sheet. In addition these representatives attend monthly Board meetings and serve as a liaison between club members and the Board. The name of the game is communication and this is what keeps people happy and the club wheels turning. Here's one way of accomplishing it.

AN UNUSUAL DANCE SCHEDULE

The King of Clubs of Silver Spring, Maryland, has come up with a most unusual dance schedule. Done as a computer printout on half of a computer card, the club members find these a handy item to have. When inviting someone to their club, they simply jot down the location on the back of the card and the guest then has the schedule for the entire dance season. Or when traveling out of town, club members find it an ideal way to invite friends who are coming to the Washington area to stop and visit them.

If you have a computer available to you or to some club member, you might consider this interesting method of turning out dance schedules in a hurry.

KING OF CLUBS DANCE CAL 1971-72

SEP.	OCT.	NOV.	DEC.	JAN.
	4	1	6	3
20	18	15	20	17

FEB.	MAR.	APR.	MAY
7	6	3	1
21	20	17	

COMPLIMENTS OF YOUR MANAGERS
BERNIE AND DELORES FIEGEL
933-5075

Pirate Squares



HERE'S A MOST UNUSUAL IDEA dreamed up and executed by the Burbank Doves of Burbank, Illinois. Obviously it requires preplanning and the goodwill of two clubs working harmoniously together. In the instance reported here—callers and dancers alike—enjoyed the operation.

The Burbank Doves' President contacted the President of the Romeovill Mixers (a club about 30 miles distant) to set up the Pirates Squares. At a pre-arranged time on one dance night (both clubs meet on the same evening) the Vice President of the Burbank Doves arrived at the Romeovill Mixers and "stole" their caller. A carload of Romeovill members followed the abducted caller back to the Burbank Doves' club. At the same time, an identical thing was happening in reverse to the caller of the Burbank Doves who was taken to the Romeovill Mixers' club.

Before each caller was presented to the new club, he was disguised and a prize was offered to the first dancer to recognize the caller. Great hilarity was reported by each group. After a guest tip, each caller was returned to his home club by his own members who had followed in the second car.

During the travel time required to transport the callers, each club either planned special party games or had a back-up caller on hand so that the dancers still had a full evening of fun and enjoyment.

A wild idea!

A RETREAT AT A FESTIVAL

Are you on the planning committee for an up-coming big dance, festival or convention? Have you considered providing a retreat for the callers and dancers working behind the scenes? Such a lounge could be a welcome oasis for these individuals.

Check your dance location ahead of time to see what space might be available. It should provide a few moments of peace away from the activities. It might be a private room or simply an area curtained off from the hubbub.

Following are some items you might consider providing in such a lounge:

Comfortable chairs

A bulletin board to leave messages for fellow workers (also note paper or chalk)

A coffee urn, cups, cream and sugar

Possibly a soft-drink machine or dispenser

Note pads and pencils

Depending on the size of the event you may want to include a table with a PA set up (be sure you check that the area has electric outlets) so that the caller(s) can check out new records or practice, a typewriter, a Xerox machine and/or a table-sized mimeo machine.

Be sure to provide hosts for the room so that dancer-participants do not infringe on the area. The same hosts could be available to run emergency errands. Rotate the hosts every hour or two so that they, too, can participate in the dancing.

BADGE OF THE MONTH



The coastal city of Seattle, Washington, together with the fact that several original members worked in the Maritime, dictated a nautical theme to a group which formed some 12 years ago. They decided to call themselves the Bells and Buoys. (It's also a happy play-on-words of Belles and Boys.)

The badge depicts a Bell within a Buoy dancing on the waves. Cork and glass floats dangle on a hawser and outline the badge. Red, white and blue colors are used both on the badge and the club banner which repeats the same design.

SQUARE DANCE DIARY by a square dancer



"...SHE EXPLAINED TO HIM THAT ON LEAP YEAR THE WIFE DOES ALL THE CALLING..."



"...THEY'RE NOT TOO GOOD. THEY ONLY DANCE ONCE EVERY FOUR YEARS"

Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

LEAP YEAR

THANKS TO

T. J. Martin
Morris Plains, New Jersey

We invite you to send in your suggestion for a scene in the Square Dance Diary.



Square dancers They are the GREATEST!

ONE OF THE AMAZING THINGS about square dancers and square dancing is the time and effort put forth to further a cause or help someone in need. Stories are received (often from individuals not directly involved) from many widely separated areas, telling of hours and talents spent in aiding others. Sometimes it's recognizing the efforts of friends in the activity who work long and hard to bring the pleasures of square dancing to others. Then there are those who help to bring sunshine into the lives of the handicapped.

As one example, a story in the Ithaca (N.Y.) Journal tells of some of the activities of the members of the *Square-a-Naders* with wheelchair patients at Oak Hill Manor and Lakeside Nursing Home. The group, along with caller Rick MacMillan (a junior at Cornell University) first gave an exhibition of dancing, then each of the dancers "manned" a wheelchair and propelled the patients through some of the square dance movements. The Square-a-Naders are also active in many other community affairs and have been working with 4-H'ers. And very proud they are of their "boys and girls" who have taken blue ribbons in all age groups at State Fairs.

4 ITHACA JOURNAL Friday, October 1, 1971



Wheelchair Square Dancing

'Couples to the center and then straight back,' sang the caller as residents at Oak Hill Manor — propelled in their wheel chairs by members of the Square-a-Naders Club — take part in a square.

Square Dancing Is Fun Even in Wheelchairs

By NATALIE MILLER
Journal Women's Editor

"I think I'd be a pretty good hopper out there," quipped one of the wheel-chair patients at Lakeside Nursing Home and at the Tompkins County Home.

The modern square dancing club has been sharing its fun with the community for several Playfair and the sidewalk day sales and were active in organizing square dancing by the lake for Summer Ithaca.

"We enjoy entertaining for the dancing did in the days when most of the Oak Hill Manor patients used to "Allamande left and pass on through."

They used to have to memorize

In Fruitport, Michigan, the *Hi-Nabors Square Dance Club* members practice what they believe . . . "Happiness is Giving." During their recent bi-monthly dance, they held a post-Halloween masquerade party and food shower for a family who is having a bit of bad luck. Frozen poultry, other meats, fruits, vegetables and a wide assortment of canned goods and commodities were placed around the centerpiece on their gift table. Like the Indians of the days of the Pilgrims—and like Santa Claus—they brought of their bounty for those less fortunate than they. Many residents and merchants in Fruitport and surrounding towns donated to the club's efforts and on November 28th a benefit dance was held to give additional aid to this one family.

A different sort of activity took place in Oakland, California. There three clubs—*Bachelors 'N Bachelorettes, Square Cutters* and *Rolling Stones*—combined to hold a surprise dinner dance to honor caller Don Shotwell and his helper/wife Bobbie. The "Affair of Appreciation" was held at the Leamington Hotel in Oakland and guests were greeted at the door and presented with special badges for the occasion. An appropriately versed card was signed by all present. At about nine o'clock the proper remarks were made to the honored guest and his lady and the awards for Meritorious Service—the card, with enough money to

(Please turn to page 86)

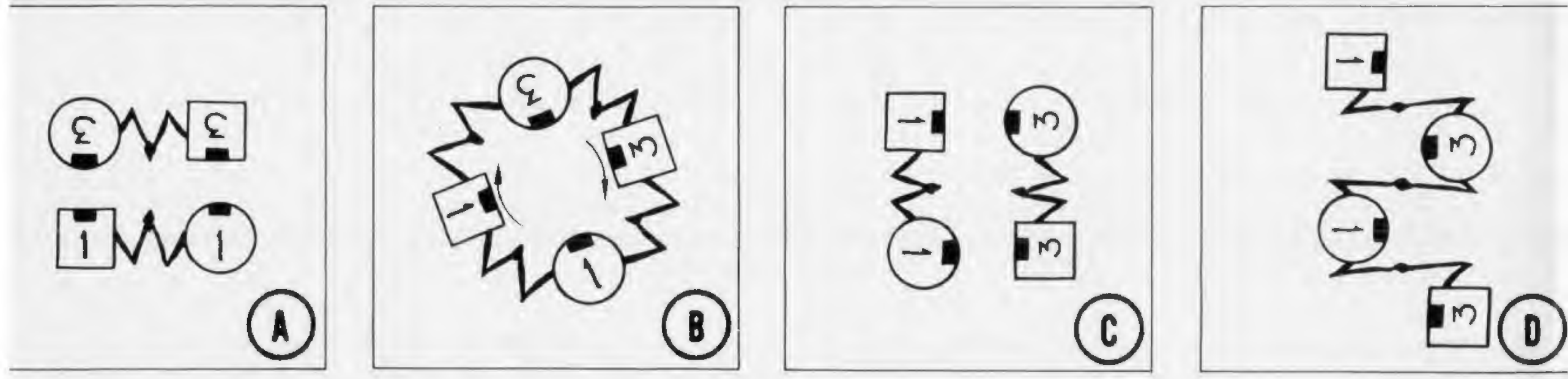
TAKE A GOOD LOOK

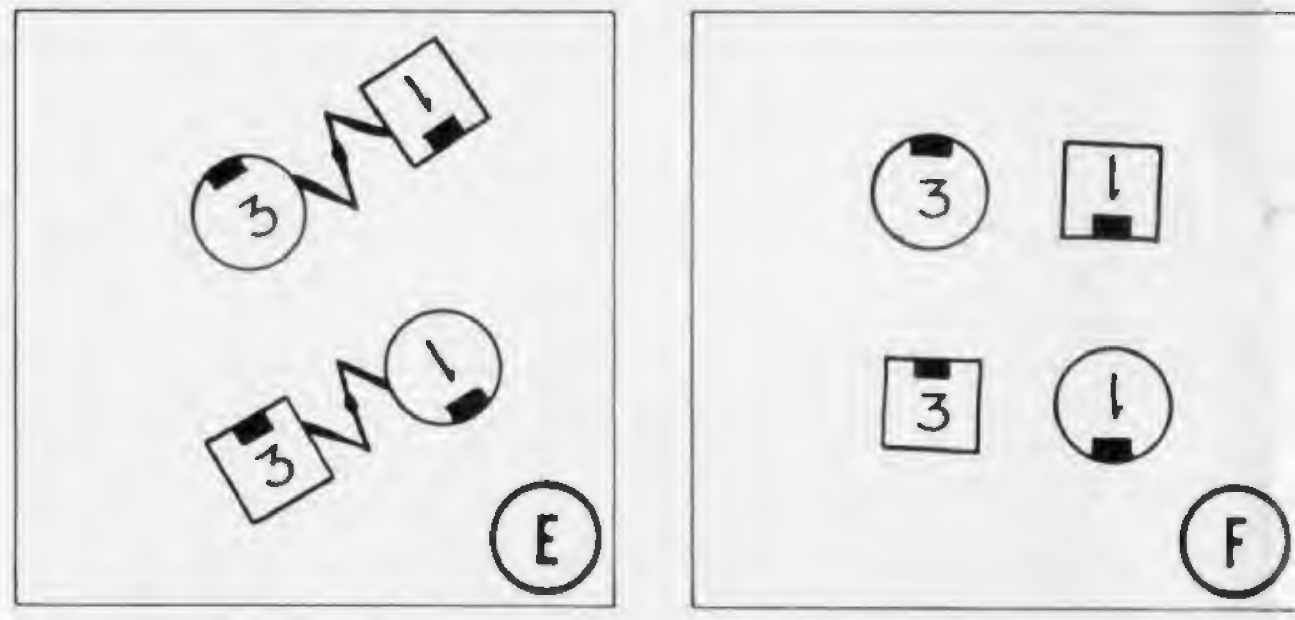


JOE BARBARA

a feature for dancers

The movement Circle By is this month's subject discussed by Joe and Barbara. (Callers, you'll find some dance examples on page 57 in the Workshop.)





JOE: Last month we went over Sweep a Quarter and this month we'd like to talk about another of the newer movements and tell you how we react to it.

BARBARA: Both Joe and I felt that Sweep a Quarter was extremely simple and the call was quite descriptive. Circle By on the other hand may prove to be just as popular with the challenge groups but it seems to leave quite a bit to the dancer's memory. We notice that our caller has been adding his own directional cues and this helps.

JOE: Let's take a look at Circle By. It starts with two facing couples (A) who join hands (B) and circle clockwise one quarter.

BARBARA: It always surprises me at this point how few dancers appear to know how far to travel on a one quarter movement. It's 90° (C), no more, no less.

JOE: Without a stop the dancers move into an Ocean Wave (D) and though we've shown that the two ladies in the center are holding left hands (to identify the Ocean Wave), they probably won't have time because they immediately start to do a Cast Off one quarter.

BARBARA: This means that the two men will more or less hold their pivot while the lady with whom they hold right hands (E) moves forward. I say more or less because the men must maneuver slightly. The movement ends with each lady facing out and her original partner facing directly behind her (F).

JOE: At this point you're ready for any number of different calls. The only trick with the whole thing is to remember what you are supposed to do and, as Barbara says, don't forget how far a quarter of a circle requires you to move.

EDITOR'S NOTE: *As you can tell from the letters to the editor (page 3) this month, our friends Barbara and Joe, with their distinct square and circle shapes and their black patches (denoting direction), are proving to be popular. Evidently they are here to stay. Thanks to you fine folks who took the time to write.*

MORE on the Importance of square dance Costuming

LAST MONTH'S ARTICLE in SQUARE DANCING by Nita Smith reminding caller/teachers of their responsibility to teach their classes proper square dance grooming set us to thinking. Without question these leaders are accountable for directing their students into a sound mental and physical approach to square dancing which will carry them through many years of enjoyment of the activity.

But what about dancers who have been around for a long time? Some of these individuals are becoming complacent about dressing for square dancing. Some appear to be thinking only about themselves with little regard for other people with whom they dance.

We wondered if we were in the minority to feel this way and decided to scan through other square dance publications to see if they had printed anything on the subject. Here are samples of the type of remarks we located. *We found no article* which touted the advantage of wearing non-square dance clothing for dancing. What it boils down to, it seems to us, is that all thinking square dancers must take some responsibility upon their own shoulders to promote good grooming. This activity can only be as healthy and strong as those who participate in it. If we care, we must speak out.

□ □ □

Dear Editor: This is to register my disappointment in my first outdoor dance, and in fact, my first disappointment with square dancers. The caller was great but the disappointment came with the array of apparel worn by a large percentage of the dancers. Many women were in slacks, pantsuits and even hot pants. Others wore straight skirts. We had to dance with men in dungarees, short-sleeved shirts, no ties, unattractive combinations of sportswear and one fellow, if you can believe this, came in a dark colored, sleeveless undershirt which, together with his long unruly hair, was not particularly conducive to fun dancing. Warm weather should be no excuse. It is cooler out of doors than in a hall where we are always expected to dress properly. The above is just part of the picture. My point is that we were dancing in public with many spectators present. I could only feel that the people watching would leave with a very poor impression of square dancing . . . Let's try to keep square dancing something to be proud of. Ask the girls to be girls and the boys to be boys. (Signed) *Disappointed from The New England Square Dance Caller, September 1971.*

□ □ □

'Lady square dancers are, as a group, in full regalia at a square dance the most beautiful women in the world.' The square dance costume helps a woman to make the most of her femininity. It will minimize or completely cover any defects of figure which are emphasized by the pant suits that many women wear today . . . Western slacks, shirts and ties for the men are just as important to the square dance scene as are the dresses . . . Our caller/teacher told us we should always wear long-sleeve shirts since a hairy, sweaty forearm is not pleasant to the ladies' touch. Ladies, if you agree, do something . . . Seeing happy people dressed in the traditional costumes of western square dancing has always been an essential part of the enjoyment I have received from attending square dances. Just one person dressed in street clothes can ruin the picture. Perhaps I am too conservative, but

(Please turn to page 84)

ROUNDDANCER MODULE

Teaching Round Dance Basics

In the previous installment of this article by the Wiffens of Scarborough, Ontario (reprinted from the Toronto and District Square Dance Assn. Notes), the use of circle drills and mixers was discussed. This month it's on to routines as the article continues.

After the dancers have been through the circle drills and basic mixers several times they begin to concentrate less on the footwork of each basic and more on the sequence of the routine. In other words the footwork for each basic will become more or less automatic and they are ready, at this point, for slightly more complex routines.

There are three options available to the instructor (1) Improvization — creating sixteen measure routines. Not only does this provide variety and interest for the dancers, it also tends to give the leader a more thorough understanding of the importance of position, timing, and the comfortable transition from one basic to another.

(2) Predefined mixers. There are many good mixers available on round dance records and in square and round dance magazines.

(3) Extracted sequences from round dances. This method is a natural step to the next plateau of teaching a simple round dance. It is best to try to keep to eight measures since the routines will be getting a little more complex at this point. Measures 7 and 8 can be modified to consist of a circle away and back to a new partner, a back away and together, or a twirl ahead for the lady.

Finally the dancers are ready to piece together the basics they have learned into a round dance routine. Be careful to select dances at first that contain the basics that have been taught to this point. No matter how simple the routine, the dancers will have a feeling of great satisfaction in being able to pick up the dance without having to translate messages to their feet when the instructor cues box, scissors, etc.

Music

The proper selection of music for a basics course is very important. It is best to choose something lively and with a SOLID BEAT; not too distracting (i.e. vocal) and with even 16 measure phrases. Dig out some old round dance records (try the flip side).

Choose a variety of records. When drilling repeatedly a change in the music gives the dancers a lift. It is essential to have a sensitive speed control on the turntable to permit a gradual increase in speed as the dancers progress.

It is important that the dancers have a basic understanding of the music for round dancing; more so than for square dancing. It should be explained that the two-step rhythm is 4 beats per measure and that *normally* the first three beats are used for weight change, with the fourth as a rest or hold. Similarly the waltz has 3 beats per measure and the first beat is accentuated both in the music and the footwork. As the dancers develop this understanding, the music tends to tell them what to do (which foot to be on, when to hold, etc.).

Footwork and Positions

Demonstrate to the dancers that the feet should glide along the floor with the heel touching *after* the ball of the foot. Newer dancers tend to associate step, close, step, with normal walking patterns where the heel hits the floor first. In the waltz the heel should touch the floor only slightly. Feet should be kept close together (don't waddle).

Charts are available through various square and round dance magazines which depict the standard round dance positions. The basic positions can be clearly defined by having each couple assume closed dance position and adjusting to the others from there, as follows:

SEMI-CLOSED: Both turn slightly to face line of dance — man left, lady right. (Always return to closed position before assuming each new position.)

REVERSE SEMI-CLOSED: Both turn slightly to face reverse line of dance — man right, lady left — and join raised hands.

SIDECAR: Both turn right one quarter.

BANJO: Both turn left one quarter.

Butterfly, half open, and open can be explained separately. Others (tamara, skaters,

varsouvianna) should be left until the dancers have advanced further.

Practice Makes Perfect

Drill! Drill! Drill! Then be prepared to drill some more. The objective in a basics course is to get the dancers to do the basics automatically, without analyzing the individual steps. The challenge to the leader, of course, is to carry out this repetition in such a manner that the dancer doesn't become bored. One of the most important requirements of the teacher of basics (and one of the most difficult) is to "put yourself in the beginner's shoes." It is important to realize that this is the dancer's first exposure to all of this and he is more concerned about how much he is improving than how many times he has been through the routine. Don't apologize for the repetition and the basic level — they can and do *enjoy* learning basics.

When a particular basic or routine presents a problem, take a different approach. Changing the method of demonstrating or the words used in describing the movement or the timing may often solve the problem.

Lead cues that are normally used when cueing a round dance to music are *not* sufficient for teaching, particularly to new dancers. For example, "step, close, step, and:" is much more descriptive for a new dancer than is "forward two-step." Also, by cueing one word for each beat of music the instructor is telling the dancers when to change weight, and this, of course, results in improved timing. To test your cueing ability, make tapes of your "teaching" and "lead" cues and try following them yourself.

Demonstrations

Periodically introduce a demonstration, either by the instructors or by another competent round dance couple. Be sure to explain the level of dance that is being shown. This serves to remind the new dancers of what they are striving for. Try to select dances containing the basics they will recognize. Often this is more effectively done by a couple who have completed a basics course only a year or two before.

There are a number of sources of good material to assist round dance instructors. Frank Hamilton's Round Dance Manual, Step-Close-Step by Phyl and Frank Lehnert and American Round Dancing by Frank Hamilton are three that can be very helpful.



Bob and Sally Murphy, Indianapolis, Indiana

THE CHALLENGE OF LEARNING new things is a way of life with Bob and Sally Murphy. Since their introduction to square and round dancing in 1958 their other hobbies have had to take a back seat, as they eagerly try to keep up with the latest in square and round dancing.

Bob and Sally began lessons in round dancing before they had completed square dance basics and have found the activity so rewarding that there has been no lapse of interest since that time. In their quest for knowledge they have attended institutes that emphasize round dancing: Kirkwood Lodge with the Manning Smiths, Dance-A-Cade with the Turners, Hamiltons, Richards and Roberts plus state, area and national conventions, weekends, festivals and workshops.

The Murphys resisted efforts on the part of friends to recruit them as teachers until 1964. When they realized there would be no round dancing in Indianapolis that summer they rented a hall and set up a program of "Summer Rounds" for all who were interested. In the fall they continued on as instructors for a workshop group called "Let's Dance." The group now dances in Lafayette, Indiana, where Bob and Sally have a son and daughter enrolled at Purdue University.

Bob and Sally have taught basic classes, but since that phase is well taken care of in their home area by Betty and Clancy Mueller they prefer to spend their limited time working with those dancers who are interested in the really challenging routines. They also teach and program rounds at one of Johnny Wykoff's clubs and program rounds for Capital City Squares.

They helped organize the Round Dance Council of Indiana and served two terms on the board of directors. Sally has been editor of the Council publication, The Grapevine, since

(Please turn to page 84)

The Sets in Order
AMERICAN SQUARE DANCE SOCIETY

SQUARE DANCE WATCH DOG

Maintaining a beneficial image of square dancing is obviously everybody's job. In recent years when square dancing has been portrayed disasterously on television or linked up with strange company (beer, liquor, etc.) in advertising, square dancers independently and through their clubs and associations have shown their disapproval with letters, telegrams and often by person-to-person long distance phone calls to top management. Much of the time the people responsible for the misrepresentations have simply not been aware of square dancing in its contemporary form. In almost every instance when a thoughtful letter pointed out an error of judgment on the part of the advertising agency or the producers of a program, the response has been most cordial and appreciative. It is reported that one entire portion of an advertising campaign was scrapped following an avalanche of square dancer mail.

For years SIOASDS (Sets in Order) has been involved in one way or another with this type of public relations. Copies of letters sent out by individuals and organizations critical of square dancing misrepresentation are kept on file in our office. Many times members and interested square dancers will send us problem literature hoping that we in turn may be able to do "something about it." In almost every instance we have contacted the people responsible and hopefully have been instrumental in correcting a number of wrong impressions.

Most recently there was the case of the October issue of Ladies Home Journal and its double page, full color spread in their American Party Classics section. While the dance portrayed is probably typical of country square dance events held throughout the land over the past hundred years, it is a far cry from the activity being enjoyed by hundreds of thousands today. It adds one more hurdle to those interested in showing today's activity as being every bit as typical and just as colorful and wholesome as the old barn dance. Letters were sent by the Society to the Editors in the hope that someday this publication and other publications will show the contemporary form of square dancing enjoyment.

Ann Landers, syndicated columnist for many newspapers across America, in her November 17th column ran a letter with square dance headlines inferring that square dancing was the cause of marital problems discussed in the letter. Her advice to the people involved was to suggest that they "hang up their square dance slippers" and look for other recreational outlets. Within a week after the column appeared we had received no fewer than two dozen letters coming from all parts of the country with copies of the column. Our letter to Miss Landers simply pointed out the fact that investigation would prove that square dancing is one of the few really fine activities that the husband and wife can share together; that its many wholesome attributes contribute, rather than detract, from marriage and that many marriage counselors, doctors and ministers have suggested to couples whose marriage appeared to be in trouble that they seek out a course of square dance lessons and leave their cares behind them. Undoubtedly the problems outlined in Miss Landers' column could happen in any recreation where individuals are drawn together but by its very nature square dancing would seem to be far removed from the type of atmosphere suggested in the letter. We felt that this fact should be pointed out to Miss Landers.

Copies of our letters are always available to members who might like to review what we have written before instigating actions of their own. We must remember that although square dancing plays a very large part in the life of those who choose it for their own personal recreation, it nevertheless is often an unknown entity (not far removed from the old western barn dance described in books and movies) to a great majority of those who are not dancers. The task of educating the public is not a small one but it can be accomplished with the sincere actions of all square dancers, everywhere. We'd appreciate receiving copies of your letters for our files.

Impressions of Square Dancing Around the World



From Reporters-At-Large Harry and Verna Calladine, Burbank, California.

The Calladines, who reside in Burbank, California, between world tours, have traveled thousands of miles meeting and dancing with people wherever they can locate a group. The July, 1971 issue of SQUARE DANCING featured this couple in the Spotlight section. Having recently returned from their latest tour, Harry and Verna jotted down a few impressions they thought might interest you.

France

There is little square dancing in France since the American troops were pulled out; there is a small, all French club that is struggling to keep square dancing going there. Write Mlle. Marie J. Martin, 23 Rue Pol Bocelhaut, 55 Verdun, France. Home phone (28) 86-0840. They would like very much to have visitors, especially those who could give them some instructions and help.

Iran

We learned earlier this year that not too many square dancing tourists visit Tehran. A small group of American service people are located there and they would be happy to have visitors. They even have some of the natives dancing with their club. Contact Mrs. Rufus L. Moffett, Box #500, APO New York 09250 for time and location of dances.

Saudi Arabia

It was a real privilege and joy to dance at Dhahran, Saudi Arabia. One does need a visa; we obtained ours through their Consulate in Tehran, Iran, and there were no problems. The clubs are composed of Americans who work for the Arabian-American Oil Co. There are three clubs near Dhahran and they would be happy to have visitors. Contact Roy and Janet Johnson, Box #1957, ARAMCO, Dhahran, Saudi Arabia.

North Ireland

It was a pleasure to be able to dance in Londonderry earlier this year. The club is composed of all Irish Lads and Lassies; they are well organized and dance at quite a high level. This group is practically self-taught through material and records obtained through the Sets in Order American Square Dance Society. Contact Jim Murray, 23 Lisfannon Rd., Londonderry, North Ireland.

Greece

Square dancing tourists visiting Athens should avail themselves of the privilege and opportunity to square dance with the Athens Twirlers. Small, but very active and friendly club. They dance at the Airport Recreation Center. Contact George and Christine Newman, 2140 Comn. Sq., Box #413, APO New York 09223. Home phone 804-9357 Athens.

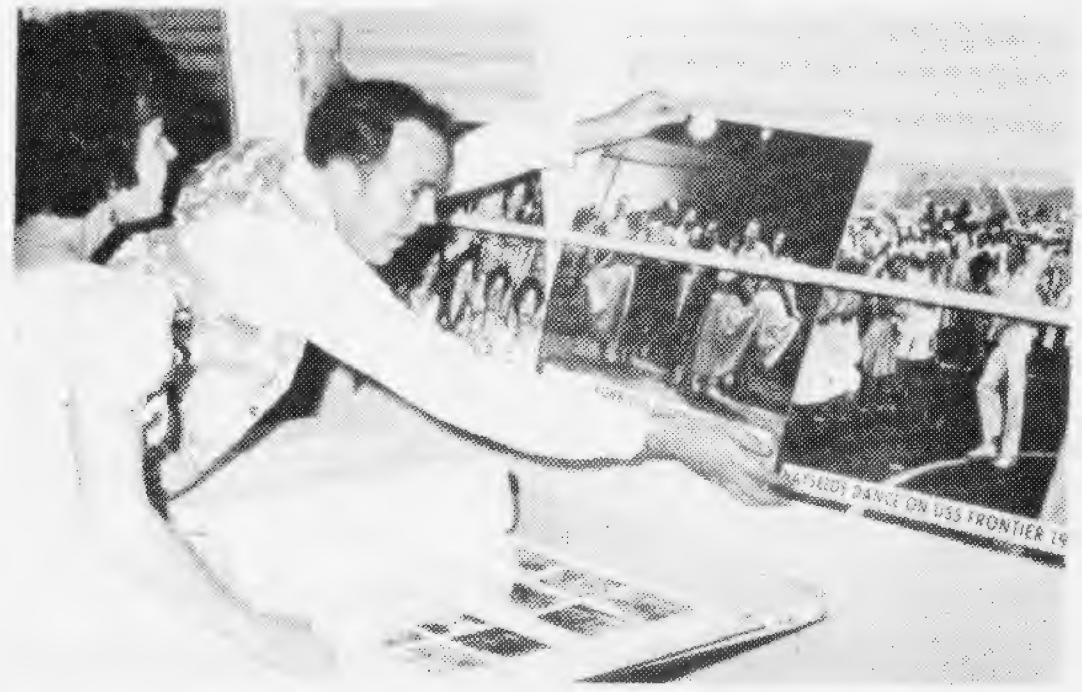




A SILVER ANNIVERSARY is big news for anyone, but when the Hayseed Square Dance Club of Honolulu, Hawaii, held its 25th birthday celebration last fall it was the occasion for one great party. Club Caller Dick Weaver (below, left) with the Hayseeds for twenty years, was at the mike. Golda Morrison, who cues the rounds, helps with the decorations (lower right). Door prizes (top) and a grand march all added to the grand celebration.







The FRONTIER DANCE

By Robert Lee Cook, Boulder, Colorado

Sorry, but with the Christmas rush and all (we deadline copy two months ahead) Bob's chapter on Square Dance nostalgia simply didn't get written. We've all been delighted with your comments on this series over the past year and we assure you that there'll be more of the Frontier Dance, lots more we hope, in coming issues.



Next month:
The Clodhopper Dance — part three

•Addenda

CALLER MODULE

Please don't get the idea that because we are writing an addenda at this particular stage of the game that the textbook is completed. It isn't. In coming issues we will present chapters written by some of the fine caller/leaders in square dancing today. However, this seems like an appropriate opportunity to put in some miscellaneous thoughts that appear not to fit into any one chapter in particular. Some of these "shorties" will appear in chapter sections in the final text. Others will in fact be a part of the addenda or appendix section. There will be more of these collections of miscellaneous thoughts as time goes on—editor.

The Value of Remembering Names

Don't overlook the value to a caller that comes with remembering the names of class and club members. "Will the man right over there in the blue shirt in the third square and lady number two in the same set raise their hand?" may be all right for the first night with a new group or for a substitute caller. However, by the time the eighth or ninth lesson rolls around the caller should at least be able to remember the first name or nickname of most of his dancers.

Those who have been successful in learning names quickly admit to using different systems. Half of the battle is won by the use of clearly legible name tags. At the start it's a simple trick to glance quickly at the name tag, catch the first name, then return to eye-ball the class member to whom you are speaking. As time goes on see how many you can name as you walk around the hall during intermission—without benefit of the name tags. Working as a team, the husband and wife may want to play the "name game" as they greet each person coming into the hall or say "goodnight" at the end of the evening. Check yourself after the dance while headed home in the car. "What is the name of the blond who comes with the man they call 'Tiny'?" Or, "Who are the two who were the last to leave the hall?"

There are a number of association tricks people use in memorizing names. This works particularly well if you're interested in learning the first and last names. By working with sound alikes, rhyming words, etc. you create a mental picture which you associate with the person and this helps you remember. (Let's see, his name is Roy Baldwin. Roy sounds like boy. Let's think of a bald boy winning a race.) You can have fun with this and although you may come up with some silly combinations—the more farfetched they are the more lasting impression the name will make. The quicker everyone becomes acquainted and on a first name basis, the quicker your crowd will become a friendly group. With first names only, it's usually a case of associating the name of the person with physical characteristics—face, height, etc.

Get in the habit of mastering the names of class members on the first two or three evenings of the class. Use their names as frequently as you can. You may not bat 100% immediately but a good part of a caller's responsibility is memory

work and the more you discipline yourself to use this ability to memorize, the greater will be your capacity for this technique.

Some Economics of Calling

While it is often said that square dancing gains much of its popularity because it is an inexpensive pastime, this is speaking in generalities and refers mainly to the dancer. For him to enjoy square dancing usually means the admission price, which in most cases is less than he would pay for a neighborhood movie. The costume can be moderately elaborate or no more expensive than a pair of slacks and a cotton western shirt or a simple hand made dress. The caller, on the other hand, doesn't get away quite as easily. His costume needs are a bit more elaborate and for that reason more expensive. This is based on the fact that usually his calling and teaching will take him out several times each week and being up in front of everyone, in the spotlight so to speak, requires that he be neat, clean and well-groomed. Being the "leaders" he and his wife must set the example, not by over-dressing but by wearing intelligently the clothes one associates with this activity.

In addition, as explained in an earlier chapter, he is faced with an outlay of cash for a public address system, records, books, sometimes a callers' school, callers' notes and dues for a callers' association, to say nothing of the upkeep and running expenses of a car. Going into the business of calling is not inexpensive any way you look at it.

It's not uncommon for a caller to say, "Tonight's calling was a financial success—I figure that *it only cost me* $17.33." It is estimated that many who have called for years, particularly in rural areas or those working with youth groups and in schools, would have "resigned" from calling many years ago if they had had to count on it as a source of income. Needless to say there are those who come into the calling/teaching activity primarily on the basis of the attractive fees the better-known traveling callers, recording callers and "name" callers reportedly receive for an evening's calling. To be sure, a modest percentage of the total number of callers in the activity today are well paid, some receiving several hundred dollars for an evening's work.

It's easy to understand that a caller is remunerated on the basis of the number of dancers he personally can attract. A caller who can "fill the hall" at any time and any place is obviously able to demand a greater fee than a caller/teacher with a yet undeveloped reputation.

The area in which a caller is to appear often has much to do with his rate of pay. There may be only a handful of dancers in one town able to split the costs and so the amount of money available to pay for calling talent is limited. In some areas local caller association members agree upon a minimum charge for teaching and calling. This is successful to a degree in some places and discourages indiscriminate fee cutting. However, an element of judgment is called for in situations where no money is available to a group or where a club would like to pay its way but where even the minimum charge would be out of the question.

A *flat fee* for calling or teaching an evening of dancing has long been the tradition of the activity. A *guarantee and percentage of the gate* is another method, one that assures the caller his minimum for the evening of calling and adds an incentive of additional pay based on greater attendance. A professional,

fulltime caller should be able to realize a salary commensurate with his talent and the time and effort he devotes to his job. In time, callers' qualifications will be defined to the point where sufficient formal study and service in the activity will be adequately compensated. A caller who is able to provide pleasure for those who learn with him and dance to his calling will be as well paid as others in the teaching and entertainment field.

Teaching: Good Times and Slow Times

As a caller you will discover that there are teaching sessions that go unusually smoothly and others where everything seems to go wrong; you also will soon realize that dancers, too, have their *highs* and *lows*. As you teach you will experience evenings where the receptivity is low, where no one seems to understand what you are teaching and where the dancers make more than just the customary number of mistakes. This is the time to revise your lesson plan; slow down a bit, move over to some of the material that is more familiar, and bring out some of your easy, fun singing calls, patter calls and the simple rounds and mixers that don't require a great deal of thinking and yet tend to lift a group out of their dismal doldrums.

Turn a slow night into a fun night. Declare a party. Keep in your notebook a section you call your "bag of tricks." Here will be some of the singing calls where the dancers can join in singing the chorus. Pull out of your hat novelty squares like "Who's on First" and "Barnacle Bill" or try the old standard group mixers "Scoot and Scat", "Scatter Promenade," etc. A little of this and the group may once again be with it.

Recruiting — A Continuing Job of Promotion

To those who have been in the teaching end of this activity for a number of years, it is obvious that no amount of paid advertising, whether it be in newspapers or on the air, and no quantity of handbills or posters can begin to equal the value of word-of-mouth publicity passed along by happy, satisfied square dancers.

As one caller/teacher put it, "When I had completed three or four classes I had a *built in* recruiting program going. Each new dancer became my contact for a potential class member. Armed with small, business-size reminder cards containing information about the next class and complete with my phone number, each person finishing one of our courses is almost certain to bring us one new couple. When our second class ended, the members of the group started a tradition which has served us well over the years. They initiated what they called their *living gift* to us. Each member has done his best to present us with a non-dancer candidate for the next class. In this way each dancer has a part in perpetuating the program. Each is able to bring his own friends and neighbors into the activity. We follow through by writing and phoning people who have been suggested to us but the dancers themselves do most of the recruiting work."

Borrowing an idea from another source, the well-known Dale Carnegie courses depend heavily on current class members for the recruiting of potential members of a future course. Applying their theory to square dancing, early in the course as the enthusiasm begins to grow, ask dancers for the names of potential future class members. Remind your pupils several times along the way

to be on the lookout for friends, relatives, acquaintances in the business world or members of their lodge or church who might be good future potential class members. Work up a card or short letter and send one to each person suggested. Perhaps mention the name of the person or couple suggesting them and state that they are present class members. Indicate the starting dates of the next class. You may not hook them the first time around but a continuing reminder program may do the trick.

Club members are also good recruiting representatives. However, the longer a person remains a part of the square dance activity the fewer are his *outside world* acquaintances. His circle of friends may be predominantly square dancers and he may need to search further and harder for those who might be potentials for your next class.

Much has been written in magazines, books and caller association notes on the subject of recruiting of new dancers. It will be well to research these sources and then develop your own plan based largely on your previous success. Look at the recruiting methods outside of the square dance world for new systems that have proved to be successful in other fields and which can be adapted to square dancing.

The Caller's Judgment — How Important It Is

As you teach and call you will begin to recognize little signals and road signs that will tell you a great deal about people in general and about your dancers in particular.

How long should you keep your dancers on the floor before allowing them a rest break? In the early stages of class work, dancing for fifteen minutes and resting for five may be a good place to start. If your dancers appear to be wanting more, extend your "action time" by another five minutes and cut a minute off of the rest period. Watch carefully though. Don't allow a handful of eager beavers to set the pace for the entire group. You may end up with only the eager beavers.

If no one gets the new pattern you're attempting to teach—whose fault is it? It may be your fault. You may be pushing the group faster than it is ready to travel. On the other hand you may not be using the correct teaching procedure. Instead of making the movement sound easy you may be complicating it. It could also simply be one of those "slow nights." You may be wise to shelve for the time being what you're working on. Study it carefully at home and then come back with a fresh approach at the next session.

How do I know my teaching and calling is going over? What's my barometer? Watch for restlessness in your dancers as you teach. Perhaps you're over-teaching, teaching too fast or trying to cram in too much too quickly. If they get up to dance slowly following an intermission or if they appear to be overly tired and want to sit out they may be taking this method of telling you *something* is wrong.

Just as many different authors are being recruited to write the various chapters, ideas for these mini-sections will come from our readers. What do you feel should be included in this Text for future callers? What have *you* learned the *hard way*? Pass your thoughts along and if they fit they'll be a permanent part of this Text.





Style Lab

TANDEM SWING THRU

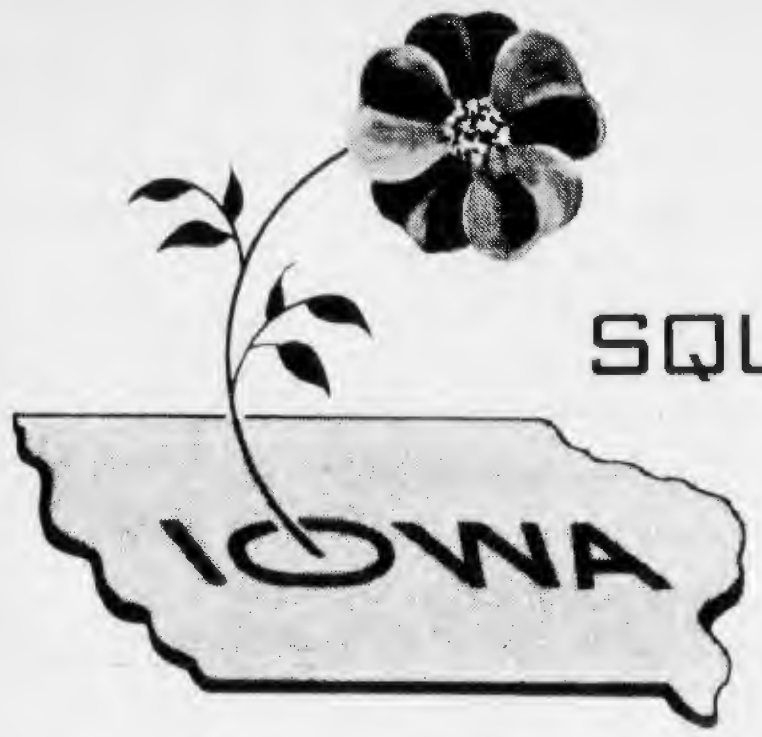
ONE OF THE GIMMICKS in square dancing brought out of mothballs for parties and special occasions is the Tandem Square where two people work together as a single couple. You'll find lots of material on the Tandems in early issues of SQUARE DANCING but here's a view of how the Swing Thru might look as a double operation.

Starting from your Ocean Wave (1) with each couple representing one person the movement starts (2) with two double couples turning by the right 180°. Next the centers taking left hands (3) turn another 180° until they form their Wave formation once again (4).

You might dust this one off and try it out. It's bound to be new for many of today's dancers.







21ST NATIONAL SQUARE DANCE CONVENTION®

FOR YOU IN '72

JUNE 22, 23, 24, 1972

EVERY DANCER HAS at one time or another hungered for information on various aspects of this great activity. With this in mind the 21st National Convention Committee has planned a number of educational programs covering a variety of subjects of interest to callers, dancers, and even non-dancers. Although the main attraction at a large affair of this nature is the opportunity to dance to many of the fine callers in the activity in the company of old and new friends, it is also important to be able to take back to your "home" club some knowledge to share. Panels are loaded with ideas about dancing that can be of benefit to dancers, callers, teachers, and area association officers and members. It is hoped that each one traveling to Des Moines in June will attend at least one of these program planned by a hard-working and dedicated staff.

Square Dance Panels and Clinics

The list of panels and clinics to be held is impressive, indeed. Many are aimed at aiding club members in solving some of the problems that arise. Leadership, Publicity, Recruiting New Dancers, Keeping Your Club Healthy, Holding Special Dances and Planning Gags and Games for parties and afterparties are some of the subjects that are bound to be covered. There will be something of interest for the single dancer and the youth in square dancing. Etiquette in square dancing, square dancing for health-building, club caller's functions and current trends in the activity are other topics scheduled for discussion.

For Callers

A few of the subjects scheduled to be aired which should prove to be of help to callers include Callers' Responsibilities, the Club Caller, the Caller/Teacher, Terminology, Workshops and Challenge Clubs. A Callers' Seminar conducted by Bob Ruff of California, Dick Jones of New Jersey and Dave Taylor of Michigan is a special added attraction this year. The combined talents and experience of these three well-known callers are sure to provide stimulation and worthwhile assistance to those who are involved in calling.

Round Dancing

In addition to the well established choreography and terminology panels, an informal discussion of round dance clubs will be held. Other phases of round dancing sure to be included are Problems, Mod Sound versus Stereotype Music, How to Incorporate Round Dancing into Square Dance Clubs and an Open Forum where all are invited to participate.

Other Activities

High on the list of clinics is one which will feature Contra Dancing. Those who are not familiar with contras are especially urged to attend and learn a bit about this part of the activity which can offer so much in the way of variety and pleasure to the total square dance movement.

Plan to attend the 21st National in Des Moines on June 22, 23, and 24 and make an effort to attend at least some of the panels and clinics which are of the most interest to you. If you haven't already registered there's a preregistration form for you in the center of the December, 1971 issue of SQUARE DANCING. If you would prefer you may request additional registration forms by writing the Advance Registration Director, P.O. Box 2624, S.W. 9th Street Branch, Des Moines, Iowa 50315. Be sure to get your application and housing request in early.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Georgia

A Georgia State Square Dancers Association has recently been formed and incorporated under the guidance of Wade Driver, the president. The name has been shortened to GSSDA, Inc. A Charter Dance will be held at the Coliseum in Macon on March 18 with the mike being manned by state callers. The new association is striving for full state attendance at this dance.

Satilla Swingers are hosting the 11th Annual Okefenokee Square-Up on February 11 and 12 in the City Auditorium at Waycross. In addition to the dancing with squares called by Rod Blaylock, Chuck Durant and Dick Barker and rounds cued by Helen Ruis, this area in South East Georgia offers incomparable opportunities for sightseeing. A beautiful State Park with camping facilities and lots of waterfront campsites is also located in the area. *—Don Parker*

South Carolina

The duPont Operations Recreation Assn. of Savannah River Plant will host the 6th Annual ORA Spring Swing at Bell Municipal Auditorium in Augusta on March 11. Write S. J. Orsini, SRP duPont ORA, Aiken 29801 for further details.

Louisiana

January 8th was the date for the 3rd Annual Festival in Shreveport, hosted by the Louisiana Square Dance Association. Square and round dance workshops, panels, style show and a grand march were on the program. Square D, host club for this year's event, held a pre-convention dance on Friday, January 7th at the Convention Center to begin the enthusiastic weekend. *—Dick and Lois Currie*

Wyoming

A very special dance will be held on March 14 at the Community Center, F. E. Warren AFB in Cheyenne. The host club is the Friendly Neighbors and Cal Golden is scheduled to call for the event. *—Jack and Margo Teague*

Iowa

Sponsored by the Sooland Square and Round Dance Federation, the 10th Annual Iowa State Square and Round Dance Convention is slated for March 24 and 25. The affair will be held at the Sioux City Auditorium, Sioux City, where the gate to western hospitality swings open. Contact Keith and Evelyn McWilliams, 5300 6th Avenue, Sioux City 51106 for details on registrations and housing.

Illinois

Lancer Steak House in Schaumburg is where the action will take place at the 11th Annual Sweetheart Dance sponsored by the Metropolitan Chicago Assn. of Square Dancers. Stan Burdick and Jim Smith will call the tips, with Harold and Marie Loess in charge of rounds.

Burbank Doves won first place for their banner at the Illinois Callers Square Dance Assn. 17th Annual District dance held in November at Downers Grove. The first place award gave the club a beautiful trophy and first place blue ribbon. The club has also been invited by the Mayor, Honorable John Fitzgerald, to appear before the Council of the city to receive the gratitude and best wishes of the city.

Oklahoma

A new club has been formed at Tinker Field known as Tinker Squares. Ray Bentley is the caller and the club dances every Thursday night at the Service Club at Tinker Field, Oklahoma City. *—Granny Rainey*

Colorado

Foot and Fiddle Square Dance Club of Loveland will hold their annual Valentine Dance February 12 at the Loveland High School. *—Ada Sommerfeld*

Mississippi

With caller and teacher Bill Davis doing a bang up job of teaching in the Biloxi-Gulfport area there are now three active clubs in Gulf-

ROUND THE WORLD of SQUARE DANCING

port. Star Twirlers meet on Friday nights at the Old Markham Hotel; Magnolia Swingers meet on the same night in the West Side Community House; Pete Moore calls for the Bells and Buoys on Thursday nights also at the West Side Community House. In addition the Jets and Jennies dance on Friday in Arnold Hall, Keesler AFB and Hash and Squares meet on Thursday nights in the Back Bay Community House in Biloxi on Saturdays.

—Bob Ramsey

Washington

A group of dancers from the Tacoma area are planning a tour to Hawaii in February to attend the Aloha State Convention. The group will be under the direction of Ralph and Eleanor Rowland of Tacoma.

The Azores

The Terceira Twirlers of Lajes Field, The Azores, Portugal, danced among covered wagons and cornstalks at the Harvest Festival Hoedown in November. T. L. Hanson and Dick Clements, club callers, kept the floor twirling and whirling all evening. As non-dancers were present the Terceira Twirlers invited all to take part. Many did and had a new experience. *—Roby Scott*

Indiana

The Spring Potawatomi Pow-Wow square dance weekend will be held in Angola on March 10-12. On the staff are the Brecklens, Petersons and Coys. For additional information write Bill Peterson, 30230 Oakview, Livonia, Michigan 48154 or phone 425-8447.

New York

Harvest of Rounds #2, held in October, was another success in spite of heavy rainfall. This affair is sponsored by the Northern New Jersey Round Dance Council, Inc. and was chaired by Walt and Grace Penny. Each of the leaders demonstrated the first round dance they learned as beginners which generated many memories.

Michigan

February has been designated "A Month With the Arts" and specifically Sunday, February 20, "A Day with the Arts." Members of the Lansing Area Federation of Square and Round Dancers, which is composed of members of 41 clubs in the area, will participate with presentations throughout the month at malls, service clubs, churches and schools, and will share a booth at the Civic Center on February 20. The intent of the program is to bring the arts to the people. Sponsors are the Metropolitan Lansing Fine Arts Council and the Greater Lansing Area Dance Council, of which the Federation is a member. *—Bill Folds*

Boots and Saddles Club of Flint sponsored a benefit square dance for the March of Dimes on Sunday afternoon, January 23, at the Carter Middle School. This is the 7th Annual benefit and all proceeds go to the Genesee County Chapter of the March of Dimes.

Kentucky

An all night dance, put on by the Roll-A-Ways of Monticello is scheduled for April 29. This is an annual affair and the callers will be Mac Letson, Paul Marcum and Bill Claywell.

—Bill Preston

New Mexico

The Shooting Stars of Albuquerque will present their first Snowflake Festival February 11, 12 and 13, with Gary Shoemake of Tulsa, Okla. as the featured caller. Program will include a Friday night dance, Saturday morning workshop, the Saturday night Snowflake Ball and a challenge square dance session on Sunday morning. Dick Siebenforcher and Edris Davis will have charge of the round dance program and workshop session. All dances will be held at Madison Junior Hi School, 3501 Moon, N.E., Albuquerque. Advance registrations should be sent to Snowflake Festival, c/o Dick Cartwright, 6337 Prairie Rd. N.E., Albuquerque 87109.

Massachusetts

A contribution of nearly $1400 has been sent to the Children's Hospital in Boston for the benefit of Cystic Fibrosis research. The money was raised by the Wenham Shindiggers and North of Boston Squares at their 14th annual dance. The dance was a social success as well, with good friends, good dancing and delicious refreshments. Joe Dombrowski called the squares with Bob Marsh cueing rounds.

—Eleanor Whitaker

New Zealand

The recent Southern Hemisphere Convention was a huge success from all reports. The response and atmosphere was most over-









A number of groups this month starts (Top) with fourteen couples displaying their diplomas upon graduation from caller Dick Barker's class in Jessup, Ga. (2) Another group of twenty couples graduated by Dick and Betty Barker in Douglas, Ga., immediately formed a new club — Coffee Squares. (3) Smiles on the faces of these members of Johnny Davidson's (Hannon, Ont.) round dance graduating class are a fine advertisement for the activity. (Bottom) Members of the Star-in-a-Circle Club, Panama Canal Zone, who participated in a 10-week workshop/seminar conducted by Sid and Kay Arnold.

whelming. A staff of 13 callers and two pairs of round dance leaders completed the program —quite a change from the first one when two callers did the entire convention. Effective growth in the activity has produced new clubs and some fine young and not so young caller-instructors throughout the country. Plans are formulating for the 1973 Southern Hemisphere Convention and a good response from all is hoped for. —*Art and Blanche Shepherd*

Florida

Friendship Squares ventured forth through their first year as a club under the direction of Cliff and Loraine Hendricks in Belleair. The group joined with Clover Leafs to hold a gala square and round dance party on January 8th at Clearwater Auditorium. Dave Taylor called the tips with Charles and Madeline Lovelace on rounds. —*Mildred Barth*

Square dancing in the West Coast area is at a moderate level, new clubs being organized and a few classes being started.

—*Ragnar Peterson*

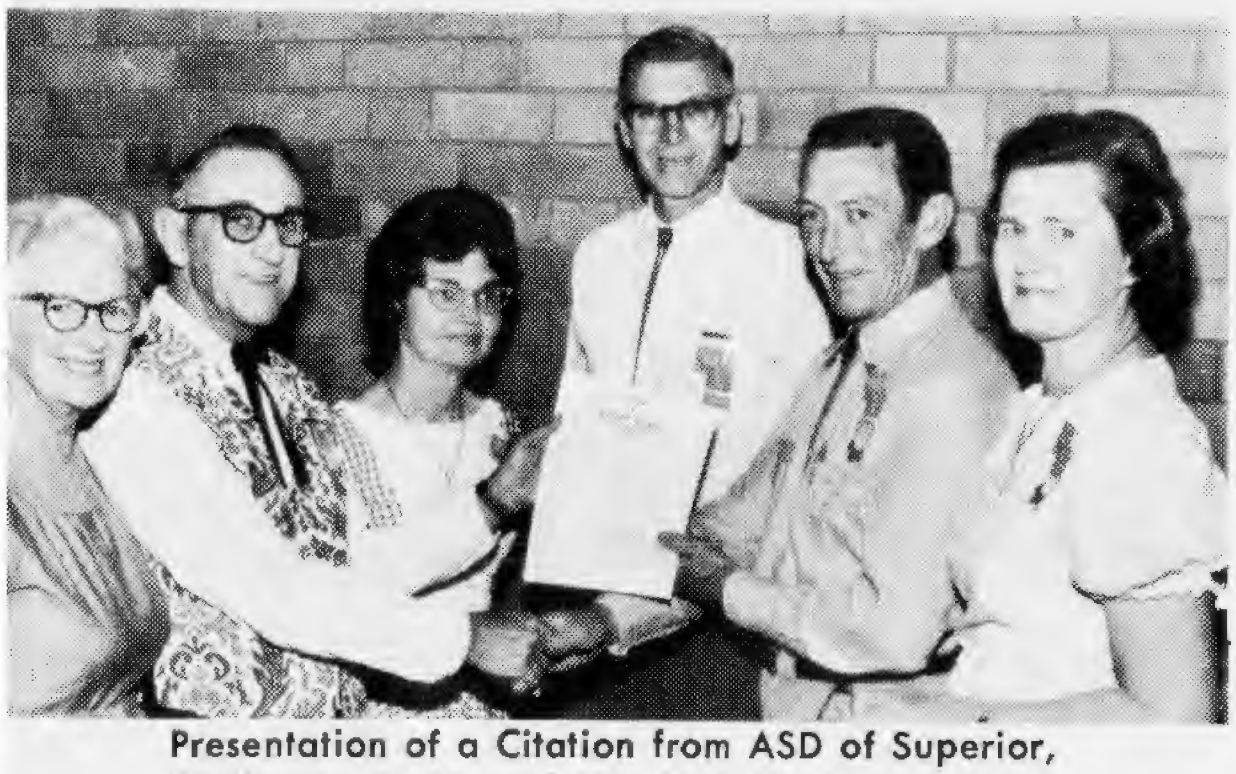
Hawaii

With more and more visitors coming to the Big Island there are bound to be square dancers as well. Allemande Leftovers dance on Thursdays at the Cultural Center in Hilo; Twinkle Toe Twirlers dance Wednesdays at the YMCA. For large groups it is suggested that contacts be made before the actual visit so that arrangements may be taken care of for places to dance. Write Renee Lau, Box 766, Hilo 96720 or phone 935-1895 or 959-7323. Groups are welcome as well as singles and couples.

Australia

Neil May, head of the Anatomy Dept. of Veterinary Science at the University of Queensland and his wife, Pauline, recently returned from a year's sabbatical leave. They spent eight months in Davis, California, where Neil lectured at the University of California and during their stay in Davis the Mays spent many nights square dancing with the clubs in

the area. Their friendliness and dancing ability made a most favorable impression on the dancers and callers in the area and a special citation from Ernie and Mary Hovey, President of Associated Square Dancers of Superior California was sent to Suzy Q (Queensland) Club President Viv Kearney, with the request that it be presented to the Mays upon their return to Australia.



Presentation of a Citation from ASD of Superior, California, to Dr. and Mrs. Neil May upon their return to Queensland, Australia. Present were (l to r) Eileen and Ivor Burge (Director and Caller, Suzy Q Squares); Win and Viv Kearney (club prez); and Neil and Pauline May.

Nebraska

Lee Helsel of Sacramento, California, will call for the 22nd Annual Omaha Area Square Dance Festival on February 5. Ernie and Naomi Gross of Syracuse, Nebraska, will handle the rounds and the affair will take place at the Livestock Exchange Building Ballroom in Omaha. —*Dick and Jan Brown*

Virginia

The Hampton Roads Callers' Association, covering the Tidewater Cities of lower Virginia, in response to one of its purposes (to promote square dance calling) held a two-day Caller's Clinic for would-be callers. Techniques, style, equipment and manners were covered by caller-members of HRCA, along with a turn at the mike and a critique. The clinic was climaxed with a dance called by the nine participants. Because of the enthusiasm and interest generated by the clinic a course in square dance calling will be offered, utilizing one of the accepted callers curriculums. Due to an indicated interest, a clinic and/or course will also be offered on the art of cueing round dances.

Vibrations are beginning to be felt in and around the old historical town of Fredericksburg in preparation for the Fredericksburg Twirlers 7th Annual Square and Round Dance Festival scheduled for Saturday, March 4 at the National Guard Armory located just south of the city on U.S. Route One. The Twirlers have engaged Texan Billy Lewis to join their own caller, Howie Shirley, for squares and are bringing in Ron and Carolyn Hankey of Gettysburg, Pennsylvania, to conduct the rounds. The program will include square and round dance workshops, some go go (hot hash) and sing alongs. The affair is from 2 P.M. to 11:30 P.M. with a dinner break between the hours of 5 and 7. For information contact Bob Walters, 1200 Potomac Drive, Dahlgren, Va. 22448.

Exhibitions by the members of the Roanoke Valley Square Dance Federation continue to roll along. Recently dancers appeared on WDBJ-TV's "Panorama Show." President Ira Chaffin was also on the show and gave a talk on square dancing locally and nation-wide. Exhibitions have also been presented at the Hotel Sales Management Convention and the International Management Chapter of Roanoke Valley. Several church groups have expressed interest in holding first-nighter programs for their members.

Nevada

The Associated Square Dancers of Southern Nevada are planning their Fourth Annual Death Valley Dance to be held at Furnace Creek Ranch on February 25-26. Friday night will feature a get-acquainted dance. A round dance workshop will be conducted by the Harrys on Saturday afternoon followed by a square dance workshop. A dance for pre-teens and teens will precede the grand march in the evening with dancing until 11:00 P.M. Southern Nevada callers will handle the program and special Below Sea Level badges will be available to those dancers interested.

New Jersey

An "All Niter" dance is planned in April for a night of fun and frolic. The Atlantic City All Niter will be held on Saturday, April 29 starting at 8:30 at the Lafayette Motor Inn, N. Carolina Ave. Squares by Bill Kresge, Howard Wills, Frank Seidelmann, Chick Stone, Gordon

(Please turn to page 83)

Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

February, 1972

COME WITH US on a mythical trip to the east coast of these United States, where we'll be dropping in on one of the groups in the New England area. "Red" Bates will be holding forth at the mike with some of his fine calling, and we'll join the dancers in executing the figures "Red" enjoys calling. Once again we remind you that these are not necessarily original calls, but those that appeal to both "Red" and the members of his clubs.

Heads star thru
California twirl
Do sa do to an ocean wave
Swing thru
Cast off three quarters
Ends circulate
Centers circulate
Cast off three quarters
All eight circulate
Cast off three quarters
All eight circulate
Swing thru double
Slide thru
Couples circulate
Wheel and deal
Right and left thru
Star thru
Barge thru
Left allemande

Heads right and left thru
Star thru
Pass thru
Do sa do to an ocean wave
Swing thru
Spin the top
Right and left thru
Slide thru
Swing thru
Spin the top
Right and left thru
Square thru three quarters
Bend the line
Right and left thru
Flutter wheel
Right and left thru
Flutter wheel
Square thru three quarters
Bend the line
Slide thru
Guess who left allemande

Heads lead right
Circle to a line
Two ladies chain
Bend the line
Two ladies chain
Bend the line
Star thru
Do sa do to an ocean wave
Swing thru
Spin chain thru
Boys circulate twice
Spin chain thru
Girls circulate twice
Swing thru
Right and left thru
Slide thru
Cross trail
Left allemande

Heads pass thru
Partners trade
Cross trail round one
Into the middle
Box the gnat
Right and left thru
Whirlaway half sashay
Double pass thru
First couple left
Next couple right
Dance up to the middle and back
Square thru like that four hands
Girls in the middle
Square thru five hands
Boys turn back
Left allemande

Heads star thru
Double pass thru
Peel off
Lines of four go up and back
Pass thru
Wheel and deal
Boys U turn back
Left allemande

Head two couples square thru four hands
Star thru
Lines go up and back
Tag the line
Turn in
Pass thru
Partner trade
Tag the line
Turn in
Slide thru
Left allemande

Heads lead right
Circle to a line
Up to the middle and back
Square thru four hands
Centers pass thru
Centers in
Cast off three quarter round
Like you are
Square thru four hands
Centers pass thru
Centers in
Cast off three quarter round
Star thru
California twirl
Left allemande

"RED" BATES



Having been innoculated with square dancing through a required study course as a recreation major at Springfield College, "Red" took his first try at the mike and became very interested in the activity. The next step was the organization of an eastern square dance band made up of fellow students. The Melody Mountaineers played throughout New England and helped to finance his education. He also met his future wife at a college square dance. Soon after graduation the western square dance activity came to New England and "Red" gradually found himself becoming more involved in this type of dancing. A caller for 22 years, he has called western square dancing exclusively for the past 14 years. He has served in many capacities in New England square dance groups and callers' associations, has made several recordings for Hi-Hat records and currently records on the Jay-Bar-Kay label. "Red" and Shirley make their home in Hampden, Massachusetts. They have four children and "Red" also works as Director of Guidance at the Wilbraham Junior High School.

One and three lead to the right
Circle four
Heads break to a line
Pass thru
Wheel and deal
Double pass thru
Peel off
Star thru
Cloverleaf
Centers swap around
Left allemande

Heads whirlaway half sashay
Square thru four hands that way
Partner trade and quarter more
Star thru
Pass thru
Curlique and
Cast off three quarters round
Swing thru
Boys trade
Trade again
Boys run
Wheel and deal
Left allemande

Heads star thru
California twirl
Do sa do to an ocean wave
Swing thru
Boys run
Couples circulate
Wheel and deal
Right and left thru
Do sa do to an ocean wave
Swing thru
Boys trade
Box the gnat
Right and left thru
Dive thru
Pass thru
Left allemande

From a promenade
Heads wheel around
Swap around
On to the next
Swap around
On to the next
Swap around
On to the next
Swap around
On to the next
Pass thru
On to the next
Star thru
Pass thru
Left allemande

SPECIAL WORKSHOP EDITORS
Joy Cramlet Coordinator
Ken Collins Final Checkoff

Heads star thru
Dixie daisy
Centers in
Cast off three quarters
Lines rock up and back
Star thru
Centers in
Cast off three quarters
Star thru
Centers square thru three quarters
Left allemande

Heads square thru four hands
Swing thru
Girls trade
Boys run
Wheel and deal
Dive thru
Pass thru
Swing thru
Box the gnat
Right and left thru
Dive thru
Pass thru
Swing thru
Girls trade
Boys run
Wheel and deal
Dive thru
Pass thru
Swing thru
Box the gnat
Right and left thru
Dive thru
Pass thru
Left allemande

VERY HEP

By Bill Barton, APO San Francisco

Promenade with partner
Heads wheel around, square thru
Roll left to a wave
Boys circulate, girls circulate
Eight circulate, courtesy turn
Couples circulate, bend the line
Star thru, pass thru
Roll right to a wave
Girls trade, boys trade
Turn thru, left allemande

The following five dances were sent to us by Ed Fraidenburg, Midland, Michigan.

Sides right and left thru
Side ladies chain
Head ladies chain three quarters
Sides turn them, forward six and back
Do sa do to an ocean wave, swing thru
Pass thru, do a U turn back
Left allemande

Four ladies chain three quarters
Head men slide thru, pass thru
Do sa do around the man
Swing thru, swing thru
Boys trade, centers run right
Allemande left

Head ladies chain
Heads lead right, circle to a line
Pass thru, couples hinge and trade
Substitute
Square thru three quarters
Left allemande

Head ladies chain three quarters
Sides turn them and rollaway
Pass thru, men turn back
Head men pass thru, turn right
Go round three to an ocean wave
Swing thru, centers run
Tag the line right, wheel and deal
Swing thru, centers run
Tag the line right, centers trade
Cast off three quarters, pass thru
Wheel and deal, star thru
Trade by, clover and pass thru
Star thru, pass thru, wheel and deal
Centers square thru three quarters
Left allemande

Heads pass thru
Go round one to a line, do sa do
Swing thru, spin the top
Centers run, bend the line, flutter wheel
Men square thru three quarters
Girls fold, peel off
Nearest girl left allemande

SINGING CALL*

JUST BEING WITH YOU

By Ernie Kinney, Cantua Creek, California

Record: Hi-Hat #409, Flip Instrumental with Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

All four ladies chain across
Then you rollaway join hands
Circle left go walking round that way
Four ladies rollaway circle left I say
Allemande left with the corner
Then you weave around the ring
It's been a night I'll never forget
Do sa do and promenade your pet
Just before I bid you fond adieu
It's been a pleasure being with you

FIGURE:

One and three you flutter wheel
Across the ring from you
When you do square thru and
Count four hands you do
Circle up four the outside two
Break out and make a line
Forward and back and then you
Rollaway in time pass thru
Tag the line and then you cloverleaf
Swing the corner girl and promenade
I hope it isn't very long
Before the moment when
We have a chance to do it again

SEQUENCE: Opener, Figure for heads, Figure for sides, Middle break, Figure for sides, figure for heads, Ending.

ROUND DANCES

ALWAYS IN LOVE — MacGregor 5025
Choreographers: Emmett and Monette Courtney
Comment: A waltz routine enjoyable to dance. Eight measures repeat.

INTRODUCTION

1-4 BUTTERFLY **M facing** WALL **Wait; Wait; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3 to** SEMI-CLOSED **facing** LOD;

DANCE

1-4 **Fwd Waltz; Fwd, Flare, —; Back, Turn/ Side, Thru to face** RLOD **in** REV SEMI-CLOSED; **(Twirl end facing** LOD **in** CLOSED) **In Place, 2, 3;**
5-8 **(R) Waltz Turn; (R) Waltz Turn to end in** SIDECAR **facing** DIAGONAL LOD; **Twinkle, 2, 3 to** BANJO; **(Back, R Turn, Thru to face** LOD **in** SEMI-CLOSED) **Fwd Waltz;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:
17-20 **(Twirl end in** BUTTERFLY) **Fwd Waltz to end facing** WALL; **Thru, Point, —; Thru, Point, —; Cut, Back, Cut;**
21-24 **Back, Draw, —; (L Roll to end in** CLOSED) **Side, Close, Side; Dip Back, —, —; Recov, Pivot, 2 to end in** SIDECAR **M facing** LOD;
25-28 **Fwd Waltz; Apart, Fwd, Fwd to** BANJO; **Hover, 2, 3; Twinkle, 2, 3 to** SIDECAR **M face** LOD;
29-32 **Fwd Waltz; Fwd Waltz to** CLOSED; **(L) Waltz Turn; (L) Waltz Turn;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-3 **Balance L, 2, 3; Balance R, 2, 3; Dip, —, Recov, Ack.**

EMBRACEABLE YOU — MacGregor 5025
Choreographers: Emmett and Monette Courtney
Comment: A two-step routine that is not difficult and there is a repeat of sixteen measures.

INTRODUCTION

1-3 OPEN-FACING **Wait 3 notes Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

DANCE

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, —, ¼ R Turn face** WALL **in** CLOSED, **—; Fwd, Close, Back, Close;**
5-8 **Rock Swd, —, Recov to** SEMI-CLOSED **facing** LOD, **—; Step, Brush, Face M** WALL **in** CLOSED, **Touch; Turn Two-Step; Turn Two-Step end facing** LOD **in** SEMI-CLOSED;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in BUTTERFLY M WALL:
17-20 **Side, Behind, Side, —; (Wrap) Side, Behind, Side, —; (Unwrap) In Place Two-Step end facing** LOD **in** OPEN; **Side, Close, Thru to Back to Back, —;**
21-24 **Circle Turn, —, On Arnd to face** WALL **in** BUTTERFLY, **—; Side, Close, Side, Close; Side, —, Behind to face** RLOD **in** LEFT-OPEN, **—; (Twirl) ¼ L Turn to face** WALL, **—, Side to** BUTTERFLY, **—;**
25-28 Repeat action meas 17-20:
29-32 Repeat action meas 21-24 except to end in SEMI-CLOSED facing LOD:

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-3 **Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; (Spot Twirl) In Place Two-Step, Ack.**

WALTZIN' EASY — Hi-Hat 893
Choreographers: Lew and Laura Wiffen
Comment: A basic waltz and the music has a good big band sound.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together, Touch, —;**

DANCE

1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3 to** BUTTERFLY **M face** WALL; **Side, Draw, Close; Side, Draw, Close;**
5-8 **(Twirl) Side, Behind, Side; Thru, Side, Close in** CLOSED; **Fwd, Side, Close; Thru, Side, Close to end in** BUTTERFLY;
9-12 Repeat action meas 1-4:
13-16 **(Twirl) Side, Behind, Side; Thru, Side, Close in** CLOSED; **Fwd, Side, Close; Thru, Fwd, Close M facing** LOD;
17-20 **Fwd Waltz; Drift Apart, 2, 3; (Twirl) Fwd, L Turn facing** COH, **Close; L Turn to face** RLOD **in** CLOSED, **Fwd, Close;**
21-24 **Fwd Waltz; Drift Apart, 2, 3; (Twirl) Fwd, L Turn facing** WALL, **Close; Thru twd** LOD, **Fwd to** SEMI-CLOSED, **Close;**
25-28 **Fwd Waltz; Fwd, Point, —; Back/Turn to** CLOSED **M facing** WALL, **Side, Close; Side, Touch, —;**
29-32 **Dip Back, Touch, —; Manuv, 2, 3 M facing** RLOD; **(R) Waltz Turn to end M facing** WALL; **(Twirl) Fwd** LOD, **2, 3 to end in** OPEN-FACING **M facing** WALL;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-4 **Waltz Away, 2, 3; Waltz Together to** BUTTERFLY **M facing** WALL, **2, 3; Side, Draw, Close; Apart, Point, —.**

HEAVENLY BLUE — Grenn 14152
Choreographers: Charlie and Marge Carter
Comment: The tune is the lovely "Desert Song." The routine is not difficult and seven measures repeat.

INTRODUCTION

1-4 DIAGONAL OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** CLOSED **M facing** LOD, **Touch, —;**

DANCE

1-4 **Fwd Waltz to** SEMI-CLOSED; **Thru, Side, Close to** CLOSED **M facing** LOD; **Side, Draw, Close; (L) Waltz Turn to end M facing** RLOD;

(Please turn to page 55)

HANDBOOK SERIES
A Service of
THE SETS IN ORDER
AMERICAN SQUARE DANCE
SOCIETY

SQUARE DANCERS

GUIDE

1972



Square Dance *Contacts* *1972*

QUITE FREQUENTLY AND FOR ONE REASON OR ANOTHER square dancers will find themselves about to leave their home area, friends and activities while moving to a strange neighborhood in a distant community. To those who square dance there is almost always a "home" and friends waiting for you no matter where you go. Participants in a square dance learners' class may be delighted to discover that there is a class at just about the same learning plateau in their new neighborhood that they can join when their move is completed. A temporary visit to relatives or a business journey can be greatly enhanced with a visit to a square dance club and an opportunity to dance with friends you've never before met.

To help in this direction is the purpose of Square Dancers Guide. As nearly as possible the names on these pages are up to date. Representatives are members of the Sets in Order American Square Dance Society. They have volunteered to be of assistance and will welcome your requests for help in finding a place to dance.

UNITED STATES

Alabama

John Daniels—303 Jordan Lane, N.W.
Huntsville 35805. Tel: 837-3151

Melvin W. Estes—Rt. 2, Minor Dr.
Tuscaloosa 35401

Dewey L. Glass—1051 Druid Hills Dr.
Montgomery 36111
Tel: 288-0694

Alma Ruth Peters—P.O. Box 6161
Birmingham 35209
Tel. Res. 822-6414; Bus. 871-6101

Jas. T. Walker—2703 Crestview Ave.
Montgomery 36109. Tel: 272-0324

Alaska

Pearl Balzer—Box 315
Ketchikan 99901. Tel: CA 54876

Jimmy Carney—125 E. Manor Ave.
Anchorage 99501
Tel: Res. 272-3768; Bus. 272-5561

Lee Coon—Box 121
Juneau 99801. Tel: 789-7486

George Ioanin—1519 Wintergreen
Anchorage 99504. Tel. 277-8710

Dick Manning—1017 Lathrop St.
Fairbanks 99701. Tel: 456-4763

Joe Moser—315 Noyes Dr.
Fairbanks 99701

Wayne Richardson—POB 4068
North Pole 99705. Tel: 488-2141

Hector Therriault
13½ Mile, Richardson
Highway, Fairbanks
99701. Tel: 488-6432

Arizona

Rex Barber—4216 E. Patricia Jane Dr.
Phoenix 85018

Ed Burch—c/o Gambles Store
Show Low 85901.
Tel: 537-4631 or 537-4880

Ken Ehrhardt—8328 E. Virginia
Scottsdale 85257. Tel: 946-3709

Bill Horstmeyer—815 N. 52nd St.,
#146, Phoenix 85008. Tel: 275-5585

Arlee Maxwell—Box "L"
Show Low. Tel: 537-4356
Eastern Arizona

Clyde Neal—10401 N. Cave Creek,
#239, Phoenix 85020

Bee Schultz—1329 E. Earll Dr.
Phoenix 85014. Tel:279-6525

Walt Stieglitz—3809 N. Oracle Rd.
Tucson 85705. Tel: 887-5242

Lillian Stogsdill—2308 Calle Zamora
Tucson 85710. Tel: 296-1473

Leonard S. Watson—2601 E. Prince Rd.
Tucson 85716. Tel: 327-0174

Arkansas

Joe Buddenberg—400 Charbett Dr.
Little Rock 72204. Tel: LO 5-5773

J. K. Fancher, Jr.—407 Skyline Terr.
Harrison 72601. State of Arkansas

John T. Harris—224 W. Cherry St.
Rogers 72756. Tel: 636-4597

Jerry Long—Rte. #6, Box 428
Hot Springs 71901. Tel: 262-1597

Chuck Miller—1 Deerfield
North Little Rock 72116. Tel: TE 5-2960

Wayne Redden—1300 So. 41st
Fort Smith 72901. Tel: SU 33206

California

Mrs. Jessie Ames—3318 Paradise Rd.
Modesto 95351. Tel: 523-3789
Stanislaus & Tuolomne Cos.

Ella Barbera—2716 Foothill Blvd.
Redding 96001. Tel: 243-2538
Northeastern California

Ralph Bebeau—1118 Coolidge St.
Fairfield 94533. Tel: 425-6412
San Francisco-Sacramento

John Campbell—1040 Golf Court
Mountain View 94040. Tel: 961-9629
San Jose, Peninsula to San Fran.

Chappie Chapman—Rt. 1, Box 363-C
Westwood 96137. Tel: 256-3886
Susanville-Lake Almanor Area

Roy Conger—759 Park Way
S. San Francisco 94080. Tel: 589-2099
San Francisco Peninsula and East Bay

Allen Conroy, M.D.—124 Marin Valley Dr., Novata, Ca. 94947

Paul Coryelle—1226 Cobb St.
San Mateo 94401. Tel: 341-8846
San Francisco, Peninsula, Bay Area

Gwen Dickinson, 35 Continental Dr.
Lompoc 93436
Central Coast between L.A. and S.F.

Cecil Fletcher—Box 624
Avalon 90704. Tel: Avalon 365 or
1066, Catalina Island

Francie Gove—1986 Noche Buena
Ave., Seaside 93955. Tel: 394-4251
Monterey Peninsula and Salinas Area

J. N. Harrison—67110 Santa Barbara
Dr., Palm Springs 92262. Tel:
327-2290, Palm Springs and Lower
Desert Area

Herb Heim—1740 W. Michigan
Stockton 95204. Tel: 462-7369
San Joaquin & Calaveras Cos.

Jim Hilton—1009A Shary Court
Concord 94520. Tel: 687-4092

Gordon Hoyt—303 N. Palisades Dr.
Santa Maria 93454

D. L. Jebb—2188 Booksin Ave.
San Jose 95225. Tel: 269-5742

Evelyn Johnson—1648 Phillips St.
Long Beach 90805. Tel: GA 3-3706

Bernard Jones—Story Road
Carmel Valley 93924. Tel: 659-4044

Deb & Jamie Kelly—1585 Harriet
Lane, Anaheim. Tel: PR 2-0138
Around Disneyland

Ernie Kinney—P.O. Box 177
Cantua Creek 93608. Tel: 698-7672
San Joaquin Valley

Ken Knox—846 - 25th Ave.
San Francisco 94121. Tel: 752-5012
San Francisco and Environs

Bill Lockridge—3758 McNab Ave.
Long Beach 90808. Tel: 425-7048
Long Beach and Los Angeles Area

Mac McCullar—2907 Johnson Ave.
San Luis Obispo 93401. Tel: 543-2827
Central Coast between L.A. and S.F.

Lee McNutt—5929 Marlin Circle
Carmichael 95608. Tel: 967-2362
Sacramento Area

Bill Miller—P.O. Box 1164, Avalon
90704. Tel: Avalon 986—Catalina Isl.

Jack Murtha—146 Clinton St.
Yuba City 95991. Tel: 673-3079
Sacramento and North

Ken Parker—426 Phillips Way
Vista 92083. Tel: 726-1343
San Diego County

Herb Perry—2550 E. Ave. I, Space 23
Lancaster. Tel: 946-1549
Lancaster-Mojave Desert

Gerry Robertson—3600 - 33rd Ave.
Sacramento 95824.
Tel: Res. 457-5827; Bus. 421-1518

Bob Ruff—8459 S. Edmaru
Whittier 90605. Tel: 693-5976
Southern California

Chuck Sheely—P.O. Box 1919
Grass Valley 95945. Tel: 273-7920
"Gold Country"—Nevada County

Dick Smith—1611 Eye St.
Eureka 95501. Tel: 443-2462
North Coastal California

John Staedler—325 East 18th St.
Merced 95340. Tel: 722-7180
Merced & Mariposa Cos.

Colorado

Zeb Bean—103 W. Brookside
Colorado Springs 80906. Tel:
634-7582, Pikes Peak Area

Lawrence Berridge—1580 S. Holly
Denver 80222. Tel: 756-7340

Jack Coryell—6382 Allison St.,
Arvada 80002. Tel: 424-5024
Denver Area

Denver Area S/D Information—Denver
S/D Callers Assn. Tel: 388-3883

Al Horn—c/o Cedar Hill Farm, R.R. 1
Penrose 81240
Pueblo Area

Chuck Howard—118 W. Cheyenne Rd.
Colorado Springs 80906. Tel:
633-1251. Pikes Peak Area

Larry Perotti—731 Manitou Blvd.
Colorado Springs 80904.
Tel: 633-7041

Clarence Ritchey—2220 Orchard Ave.
Grand Junction 81502. Tel: 242-3512

Bob Rohloff—1755 Uinta
Denver. Tel: 333-6796

Fred Staeben—Box 446
Palmer Lake 80133. Tel: 481-2394
Colorado Springs Area

Connecticut

Frank Carney—25 Ulrich Road
Stratford 06497. Tel: 375-9623

Demarest DePuy—8 Chichester Place
Danbury 06810. Tel: 748-5822

Fred Freithal—6 Fairmount Avenue
Terryville 06786

Jim Harris—RFD #5, Box 182
(Route 2A, Poquetanuck)
Norwich 06360. Tel: 887-0232
Southeastern Area

Dave Hass—P. O. Box 5
East Hampton 06424. Tel: 267-2214

John Helm—10 Steven St.
Elmwood 06110. Tel: 247-0135
Hartford Area

Chip Hendrickson—26 Rockridge Rd.
Newtown 06470. Tel: 438-3683
Southwest Connecticut

Jack Ryan—35 Twin Coves Road
Madison 06443. Tel: 245-4683

Charlie Underwood—RFD, Box 304
Groton 06340. Tel: (203) 445-0053
New London-Groton-Mystic

Delaware

Howard A. Bergh—615 N. Willey St.
Seaford 19973. Tel: 629-8395

Irv Bowman—R.D. #2, Box 398
Milford 19963

Chuck Records—2706 Marklyn Dr.
Brandywood, Wilmington 19803
Tel: 475-8791—State of Delaware

District of Columbia

Decko Deck—3817 N. Oakland St.
Arlington, Va. 22207

Pat Paterick—2354 No. Oakland
Arlington, Va. 22207. Tel: JA 2-4552
Metropolitan Washington, D.C.

Jim Schnabel—2917 Breezy Terrace
Alexandria, Va. 22203. Tel: 505-5413
Greater Washington, D.C. Area

To those who use this Directory

Please remember that all of those listed have volunteered their services to be of help to visiting square dancers. They are not paid and quite frequently they are extremely busy people. However you'll find that they're not too busy to help when they can. When writing to contacts requesting information it would be thoughtful to enclose a return addressed, stamped envelope. The purpose of this directory is not to involve the various representatives with anything other than directory service. Requests for other information, solicitation by callers and teachers for square dance dates and any attempts to use this as a commercial mailing list defeat the purpose and spirit for which this guide is designed, to aid dancers in the enjoyment of the activity.

A Word to those listed as "Contacts" in this issue of The Guide

Once again *thank you* for your directory help in the past and for your continued willingness to be listed. We appreciate your letting us know if your address changes or if at any time you would like to have your name removed from the directory. Because this is a "labor of love" on your part we don't ask you to do any more than offer simple directory assistance.

Because of the problem of space we cannot always provide several contacts within a given area. For that reason an attempt is made to list the names of people who have been active over a rather lengthy period of time in their own locality. Sorry, we are unable to list square dance clubs.

Florida

John Berger—2901 Forest City Terr.
Orlando 32810. Tel: 293-2087

Bill Camp—4733 French St.
Jacksonville 32205. Tel: 388-3889
Northeast Florida

Bob Dawson—1863 Alta Vista
Sarasota 33577

Howard Jaynes
1644 N.E. 34th St.
Ft. Lauderdale 33308

John Jones—118 Niemira Ave.
Melbourne 32901. Tel: 723-7908
Central East Coast Florida

Ray Kennedy—3441 15th Ave., So.
St. Petersburg 33711. Tel: 898-8005
St. Petersburg-Tampa-Clearwater

Bill McMahan—259 Whispering Crk.
Village, Ft. Pierce 33450
Tel: 465-0876

Ted Mack—7900 DiLido Blvd.
Miramar 33023. Tel: 981-5828

Carl Morris—801 Alamanda Dr.
North Palm Beach 33403
Tel: 844-0170—Southeast Florida

Gus Muni—563 Moore Avenue
Forest Park 30050. Tel: 363-2540

George Oglesby—7740 S.W. 65 Pl.
South Miami 33143

Howard Parrish—981 E. Memorial Bl.
Lakeland 33801
Polk County

Jim Pearson—3737 42 Ave., So.
St. Petersburg 33711. Tel: 345-2158

Edith Peterson—617 - 16th St.
Zephyrhills 33599. Tel: 782-1101

Bill Roundtree—2435 No. Dixie Hwy.
Wilton Manors 33305. Tel: 565-3781
Southeast Florida

Dot Schmidt—200 N.E. 169th St.
N. Miami Beach 33162. Tel: 651-1365

John E. Walter, Jr.—999 28th St.
Marathon 33050. Tel: 743-5015
Florida Keys

Barney Weatherford—P.O. Box 7744
Tampa 33603. Tel: 234-8531

Georgia

Ralph Beesley—5841 Eula Ave.
Columbus 31904. Tel: 561-9703

Bob Bennett—2111 Hillcrest Dr.
Valdosta 31601. Tel: 242-7321
South Georgia

Helen Pate—3214 Clifton Church Rd.
S.E., Atlanta 30316. Tel: 241-1916

Bill Prather—2419 Dickey Road
Augusta 30906. Tel: 733-7828

Bernie Whitaker—4832 Valley View
Ct. N.E. Dunwoody 30043

Ben Willingham—5830 Allen Court
N.E., Atlanta 30328. Tel: 255-4600

Hawaii

Don Bedient—91-946 Ahona St.
Ewa Beach 96706. Tel: 689-6666

Ann Block—P.O. Box 583, Wailuku
Maui 96793

Renee Lau—475 Pohakulani St.,
P.O. Box 766—Hilo 96720.
Tel: 959-7323

Charles McFarland—94 Ilima St., APO
San Francisco 96553. Tel: 427-431

Promenaders S/D Club—P.O. Bx 6265
Honolulu 96818

Louis Sisino—RR #1, Box 191A
Cape Cook 96704. Tel: 328-9138

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(**HEAVENLY BLUE**, *continued from page 42)*

5-8 **Side, Draw, Touch; (R) Waltz Turn; (R) Waltz turn to end in** HALF-OPEN **facing** LOD; **Fwd, Pickup to** CLOSED, **Touch;**
9-12 Repeat action meas 1-4:
13-16 **Side, Draw, Touch; (R) Waltz Turn; (R) Waltz Turn to end in** HALF-OPEN **facing** LOD;**Fwd, ¼ R Turn to** BUTTERFLY **M facing** WALL, **Touch,** 17-20 **Side, Draw, ¼ R Turn Lift to face** RLOD **in** LEFT-OPEN; **Fwd Waltz; Pickup to** CLOSED; **(R) Waltz Turn M facing** LOD;
21-24 **Bwd Waltz; Fwd, ¼ R Turn to face** WALL, **Close; Fwd, Side, Hook to** SEMI-CLOSED; **Thru, Side, Close to face** LOD **in** HALF-OPEN;
25-28 **Fwd Waltz; Turn In, 2, 3 to end in** HALF-OPEN **facing** RLOD; **Back, Draw/ Turn to face** WALL **in** BUTTERFLY, **Close; Side, Draw, Close;**
29-32 **Cross, Side, Close; Back, Side Close; Turn, Side, Close; Back, Side, Close to end in** CLOSED **M facing** LOD;
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1 **(Twirl) Side, XIB, Apart/Point.**

EYES OF BLUE — Grenn 14152
Choreographers: Glen and Beth McLeod
Comment: Peppy and easy two-step. The tune is the old favorite "Five Foot Two." Twelve measures repeat.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Fwd, Close; Walk Fwd, —, ¼ R Turn to face M** WALL **in** CLOSED, **—;**
5-8 **Side/¼ L Turn to face** LOD, **Close, Fwd, —; Side/¼ L Turn to face** COH, **Close, Back, —; Side/¼ L Turn to face** RLOD, **Close, Fwd, —; Side/¼ L Turn to face** WALL, **Close, Back, —;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in CLOSED M facing WALL:

PART B

17-20 **Side, Close, Side, —; Rock Thru, —, Recov, —; Side, Close, Side, —; Rock Thru, —, Recov, —;**
21-24 Repeat action meas 17-20 Part B except to end in SEMI-CLOSED facing LOD:

PART C

25-28 **Fwd Two-Step; Fwd Two-Step to end in** CLOSED **M facing** WALL; **Side, Close, Side, Close; Side, —, Thru, —;**
29-32 **Turn Two-Step; Turn Two-Step end in** SEMI-CLOSED **facing** LOD; **(Twirl) Walk Fwd, —, 2, —; 3, —, 4, —;**
SEQUENCE: Dance goes thru twice. On meas 32 second time thru face partner and on 2nd walk Step Apart and Ack.

NEVERTHELESS — Hi-Hat 893
Choreographers: Lou and Ann Hartley
Comment: This two-step is for experienced dancers. The music has the big band sound.

INTRODUCTION

1-2 OPEN-FACING **Wait; Apart, Point, Together to** SEMI-CLOSED, **Touch;**

PART A

1-4 **Step/Close, Step, Fwd, Tap; Step/Close, Step, Fwd, Tap end in** CLOSED **M facing** WALL; **Side/Close, Side, Rock XIB, Recov; Side/Close, Side, Rock XIB, Recov to** SEMI-CLOSED **facing** LOD;
5-8 **Fwd Two-Step/Fwd Two-Step end in** LOOSE-CLOSED **M facing** WALL; **Side, Behind, Side, Front; Pivot, 2 (Twirl) Fwd, 2 end in** CLOSED **M facing** LOD; **Fwd, Lift/Touch, ¼ R Turn face** WALL, **Lift/Touch end in** SEMI-CLOSED **facing** LOD;

PART B

1-4 CLOSED **M facing** LOD **Fwd/Lock, Fwd, Fwd/Lock, Fwd; Rock Fwd, Recov, Back/Lock, Back; Dip Back, Recov, Fwd, Fwd; Step/Close, ¼ R Turn M face** WALL, **Side/Back, Side/Front;**
5-8 **Side, Close, Fwd, —; Side, Close, Back, —; Side/Close, Cross, Side/Close, Cross to end in** SEMI-CLOSED **facing** LOD; **Fwd, 2, (Twirl) 3, 4 end in** SEMI-CLOSED;
SEQUENCE: A — A — B — A — B — A plus Ending.
Ending:
1-4 SEMI-CLOSED **Fwd Two-Step/Fwd Two-Step end in** LOOSE-CLOSED **M facing** WALL; **Side, Behind, Side, Front; Pivot, 2 (Twirl) Fwd, 2 end in** CLOSED **M face** WALL; **Side, Close, Apart, Point.**

LADY BUG — Belco 248
Choreographers: Louis and Mona Cremi
Comment: The sixteen measure routine is easy including a one measure interlude. The music is adequate.

INTRODUCTION

1-2 OPEN-FACING **Wait; Apart, Point, Together to** SEMI-CLOSED, **Touch;**

DANCE

1-4 **Fwd Two-Step; Fwd Two-Step end** CLOSED **M facing** WALL; **Side, Close, Fwd, —; Side, Close, Thru to** BUTTERFLY, **—;**
5-8 **Side, Behind to** OPEN, **Fwd, 2 to** BUTTERFLY; **Side, Behind to** OPEN, **Fwd, 2 to** CLOSED; **Turn Two-Step; Turn Two-Step to** SEMI-CLOSED **facing** LOD;
9-12 **Fwd, Close, Back, Close; Fwd, —, Pickup to** CLOSED **M facing** LOD; **Fwd Two-Step; (L Twirl to** BUTTERFLY **facing** RLOD) **Fwd Two-Step;**
13-16 **Side, Close, Side, Touch; (¾ L Twirl) In Place, 2, ¼ R Turn to face** WALL **in** LOOSE-CLOSED; **Side, Close, Fwd, —; R Solo Spot Spin to end facing** LOD **in** OPEN;

SEQUENCE: Dance, Interlude, Dance, Interlude, Dance plus Ending.

Inter:

1 **Apart, Point, Together to** SEMI-CLOSED, **Touch;**

Ending:

1-5 **Fwd Two-Step; Fwd Two-Step to** BUTTERFLY **M facing** WALL; **Side, Behind, Side, Behind; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.**

STROLLIN' — Belco 248

Choreographers: C. O. and Chris Guest

Comment: An easy two-step with sixteen measures repeating. The music has a nice lilt to it.

INTRODUCTION

1-4 **Wait; Wait; Apart, —, Touch, —; Together to** SEMI-CLOSED, —, **Touch,** —;

PART A

1-4 **Fwd Two-Step; Walk Fwd, —, 2, —; Fwd Two-Step; Walk Fwd, —, 2, —;**

5-8 **Dip Fwd, —, Recov, —; Dip Back, —, Recov to** CLOSED, —; **Turn Two-Step; Turn Two-Step to** SEMI-CLOSED **facing** LOD;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL:

PART B

17-20 **Side, Close, Fwd, —; Side, Close, Back, —; (Under Two-Step) Twd** WALL **Two-Step; (On Arnd Two-Step) On Arnd Two-Step to face** RLOD **in** OPEN;

21-24 **Fwd, Close, Back, —; Back, Close, Fwd to end facing** WALL **in** BUTTERFLY, —; **Side, Behind, Side, Front; Side, —, Close, —;**

25-28 Repeat action of meas 17-20 Part B to end facing LOD in OPEN:

29-32 Repeat action meas 21-24 Part B to end in SEMI-CLOSED facing LOD:

SEQUENCE: A — B — A — B — B Step Apart and Point.

FIGURE IT OUT

By Ted Wegener, Gardena, California

Head ladies chain
Same couples a right and left thru
Square thru four hands
Do sa do make an ocean wave
Swing right three quarters round
A brand new wave, new centers trade
Swing right three quarters round
A brand new wave, rockit
Ends trade, turn thru
Allemande left

SQUARE THRU THAR

By Bill Armstrong, Los Angeles, California

Heads square thru
Square thru outside two
Four hands round from where you are
Corner right, wrong way thar
Slip the clutch
Grand right and left etc

YOU'RE KIDDING

By Wendell "Smokey" Snook, Phoenix, Arizona

Heads square thru
Split two to a line
Pass thru, wheel and deal
Double pass thru
All promenade left
Don't slow down, heads wheel around
Allemande left

HAPPY CHAINING

By Jeanne Moody, Salinas, California

Side ladies chain
Same ladies chain to the right
One and three square thru
Go centers in
Cast off three quarters
Ends cross over
Centers U turn back, turn thru
Left allemande

ESS ONE

By Howard McCreery, Pomona, California

One and three square thru
Docey to a wave
All eight circulate one and one half
Turn partner right full turn
Pull by, allemande left

SINGING CALL*

HAZEL EYES

By Clyde Drivere, Saugus, California

Record: Scope #549, Flip Instrumental with Clyde Drivere

OPENER, MIDDLE BREAK, ENDING

Join hands make that ring
Now circle to the left like everything
With ah hazel eyes
You allemande left your corner
You do sa do your own
Men star left one time
Turn thru the partner corner allemande
Come on back and promenade
Go walking around the land
Well are they green no blue no
Well sort of in between
Wow hazel eyes

FIGURE:

One and three promenade halfway
Around that big old ring
Two and four right and left thru
Heads star thru California twirl
Do sa do the outside two you know
Swing thru
***Boys trade girls circulate**
Box the gnat pull them by and
Swing the corner promenade the track
Well are they green no blue no
Well sort of in between
Wow hazel eyes
***Alternate Girls circulate**
Boys trade and turn thru
Swing the corner promenade her too

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

TAKE A GOOD LOOK

Check the description of Circle By on page 22, then try these examples.

Head couples star thru
Pass thru, circle by
All eight circulate
Boys run, pass to the center
Pass thru, swing thru and
Turn thru to left allemande

Head couples pass thru
Separate around one, line up four
Circle by across from you
Centers run, wheel and deal
Pass thru to the center and
Square thru three quarters to
Left allemande

Head couples circle by
Sides divide and curlique
All eight circulate two positions
Boys run, substitute
Swing thru, turn thru to
Left allemande

Head couples flutter wheel
Circle by, peel off and
Bend the line
Square thru three quarters to
Left allemande

SCOOT BACK #1

By Chuck Jordan, Burnaby, B.C., Canada

Heads right and left thru
Spin the top men run
Wheel and deal pass thru
Scoot back and
Scoot back again go
Right and left thru
Dive thru and pass thru
Left allemande

PEEL OFF THEN WHEEL AND DEAL

By Heiner Fischle, West Germany

Heads lead right circle four
Head men break to a line of four
Pass thru, wheel and deal
Peel off, wheel and deal
Men pass thru and
Do sa do to an ocean wave
Swing thru, ends circulate
Centers trade, tag the line
Cloverleaf, double pass thru
First couple left, next go right
Square thru three hands
Left allemande

WHY NOT

By Bruce Welsh, New Orleans, Louisiana

Join hands and circle to the left
Head men and corner girl
Move up and back then do sa do
Swing thru, without a stop
Spin the top, pass thru, turn thru
Left allemande

TOBA

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads spin the top and turn thru
Do sa do the outside two
Swing thru go two by two
Boys run around that girl
Four girls U turn back
Make a wave and balance
Swing thru, boys trade, turn thru
Left allemande

JOHNNY'S HASH

By Johnny Pierce, Tripoli, Libya, North Africa

Heads right circle to a line
Swing thru, men trade
Girls U turn back
Cast off three quarters
Right and left thru
Swing thru, men trade
Girls U turn back
Cast off three quarters
Do sa do to an ocean wave, men run
Cast off three quarters
Right and left thru
Swing thru, men trade
Girls U turn back
Cast off three quarters
Left allemande

SINGING CALL*

I WANT TO BE YOUR SALTY DOG

By "Singing Sam" Mitchell, Lansing, Michigan

Record: Jay-Bar-Kay #130, Flip Instrumental with "Singing Sam" Mitchell

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across I sing
Turn that girl and form a ring
Circle to the left
Around the ring you go
Those ladies in the men sashay
Circle to the left around that way
Those ladies in men sashay once more
Allemande left that corner girl
Come back one swing and whirl
Swing her hi and low and promenade
I want to be your salty dog
Or I won't be your man at all
Honey let me be your salty dog

FIGURE:

One and three right and left thru
Turn that girl and rollaway
Star thru and do a little do sa do
Swing thru two by two
Boys run to the right you do
Tag the line and face to the right
And then wheel and deal
Box the gnat and pull her by
Allemande left your corner girl
Come on back and promenade you know
I want to be your salty dog
Or I won't be your man at all
Honey let me be your salty dog

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

DANCE AUTHORS — ATTENTION!

Our dance editors are constantly on the lookout for dance material that is useable and different. We discover that callers all over the world depend upon the Workshop section as their source for new and danceable material. We, in turn, look to you. Most in demand are new wrinkles for the use of basics 1 thru 75. Perhaps you have a pattern that is different, a drill that you've used successfully, or a break that you enjoy. Why not type out a copy and send it along to us? A lot of folks will put it to good use and enjoy it.

WALK AHEAD

By John Ward, Alton, Kansas

The heads go up and back
Swing thru but don't stop just
Spin the top, walk ahead
Swing thru but don't stop just
Spin the top, walk ahead
Left allemande

PFFT

By Bernie Toupin, Houma, Louisiana

Heads right and left thru
Roll a half sashay and star thru
Square thru the outside two
Bend the line, star thru
Right and left thru, pass thru
Centers box the gnat, pull by
Split those two then a U turn back
Do a left allemande

JUST SIMPLE BASICS

By Trent L. Keith, Memphis, Tennessee

Heads right and left thru
All four couples rollaway
New number one couple walk down middle
Split those two to line of four
Walk into the middle and stand pat
Sides pass thru
Centers bend the line, pass thru
Centers in and
Cast off three quarters
All join hands left allemande

FLUTTER

By Ivan Hasbrouck, Carmichael, California

Head ladies chain right
New side ladies chain across
Heads square thru, star thru
Right and left thru
Roll a half sashay, forward and back
Pass thru, tag the line right
Couples circulate, bend the line
Pass thru, wheel and deal
Centers do sa do, spin the top
Right and left thru
Flutter wheel
As a couple lead to the right
Allemande left

ROOTIN' TOOTIN'

By Ray McMillan, Alhambra, California

Heads promenade halfway round
Into the middle, slide thru
Pass thru, star thru
Right and left thru, pass thru
Tag the line right
Bend the line, pass thru
Tag the line, girls turn back
Star thru, couples circulate
Wheel and deal to face, star thru
Swing thru, turn thru
Left allemande

KERPLUNK

By Gene Pearson, Groves, Texas

Head ladies chain
Star thru, pass thru, swing thru
All eight circulate, swing thru
Boys run, couples circulate
Wheel and deal, right and left thru
Rollaway a half sashay, star thru
California twirl, star thru
Dive thru, swing thru, men trade
Turn thru, do sa do, swing thru
Boys trade, star thru
California twirl, cross trail
Skip one girl pull by
Left allemande

SINGING CALL*

EVERY STREET'S A BOULEVARD

By Marshall Flippo, Abilene, Texas

Record: Blue Star #1913, Flip Instrumental with Marshall Flippo and Friend

OPENER, MIDDLE BREAK, ENDING

Circle left every street's a Boulevard
In old New York
Every street's a highway to my dreams
Allemande that corner do sa do your own
Four ladies promenade that ring
Till you get back home
Home you go with a do sa do
And the corners allemande
Come back and then you promenade
There's the east side the west side
The uptown and down
Oh how I like to be in New York town

FIGURE:

Well now it's one and three you
Square thru four hands around you go
Around that corner lady do sa do
Star thru then flutter wheel
Turn it round and then
Sweep a quarter and when you do go
Right and left thru my friend
Now dive thru
Square thru three quarters round you go
Swing that corner girl and promenade
There's the east side the west side
The uptown and down
Oh how I like to be in New York town

SEQUENCE: Opener, Figure for heads, Middle break, Figure for sides, Ending.

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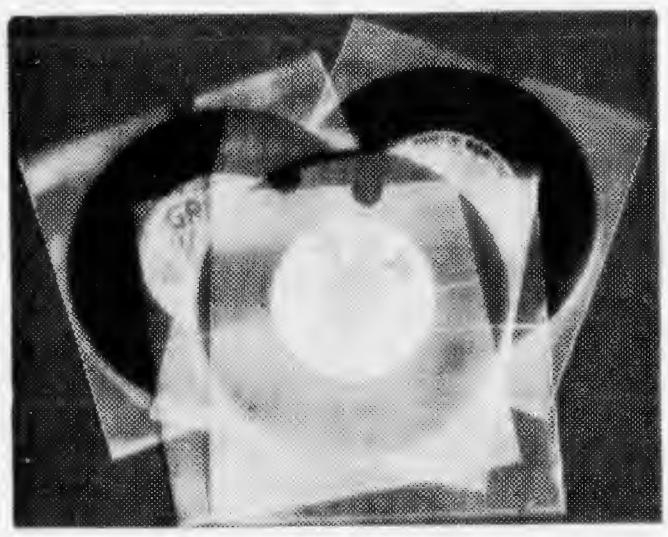


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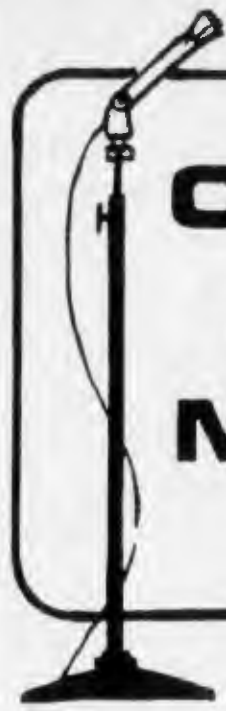
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CALLER of the MONTH



Tac Ozaki — Tokyo, Japan

WHILE STILL A STUDENT at Waseda University in Japan, Tac Ozaki joined a beginners square dance class and found an interest that continues to grow stronger as time passes. After graduation from college with a Commerce Degree he entered the business world. His interest in square dancing led him to attend some caller's clinics and soon he was calling regularly.

Tac is a member of the Tokyo Square Dance Callers Association and the Far East Callers Association. The TSDCA holds an annual convention, jamborees and parties for touring square dance groups. In these activities Tac serves as liaison officer since most dancers in Japan are limited in language—either English or Japanese. All of the calls are in English, and as far as square dance terms are concerned, Japanese dancers and callers understand English.

Regular caller for two American and one Japanese clubs, Tac makes a few trips out of Tokyo to call for other groups. He is married to lovely Katsuko and is the proud father of a baby daughter.

Since Tac is employed as a buying agent for

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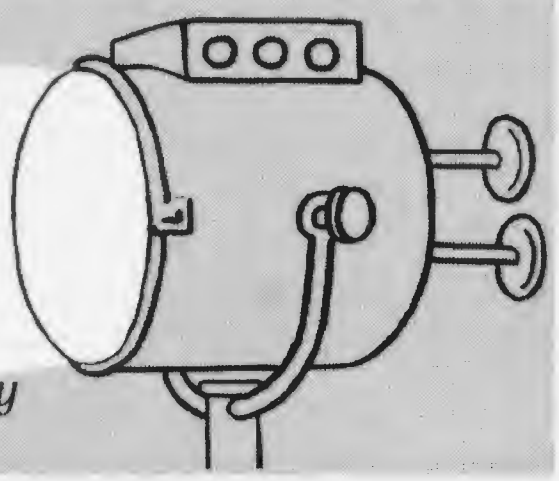
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department stores in the United States, much of his time is spent in this capacity and he is not able to devote as much time to square dance activities as he would like. Square dancing becomes more popular in Japan each year which is most encouraging to him and he is happy to serve as a bridge to square dancing for the Japanese and American dancers whenever possible. Tac was featured on the 1970 Sets in Order American Square Dance Society's premium LP records and he enjoys using interesting and different movements in his calls to keep his dancers on their toes.

SQUAREDANCE SPOT LIGHT



MSgt. Bob Lockeby
Hakata, Japan

FROM OKLAHOMA TO JAPAN is a long way to Virginia Reel but MSgt. Bob Lockeby of the 6918th Security Squadron might disagree. Bob first learned to square dance in Oklahoma and Texas, where he danced with many of the greats of square dance calling.

In April of 1969 he was transferred to Southern Japan where, upon his arrival, he found a struggling new club of avid dancers with no caller. Since most of the members of Hakata Hoedowners had never danced to anything but records or singing calls, Bob undertook to learn to call.

The next two years of trials and tribulations

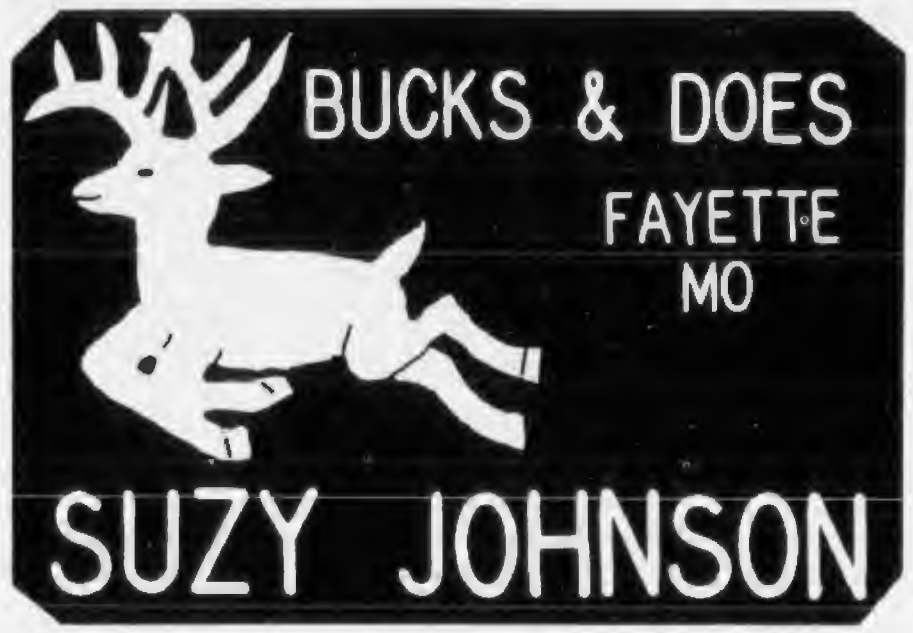
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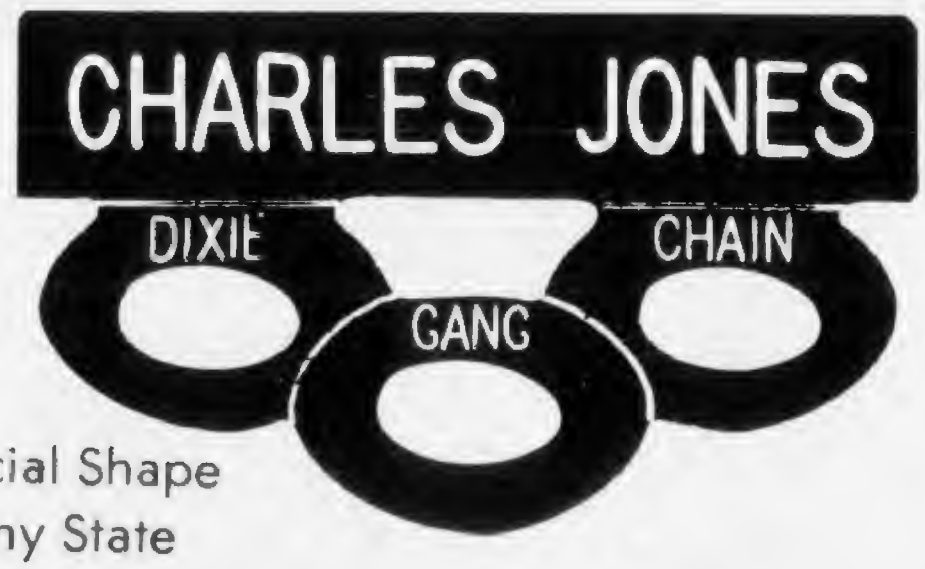
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passed with many frustrations and many disappointments for Bob. But, as in all things, perseverance paid off and the struggling one square club now boasts of more than eight squares. The old records have been retired in favor of Bob's patter calling.

Recently the Hoedowners, under Bob's leadership, hosted the first Japanese-American Square Dance Jamboree on the Island of Kyushu. The day-long event was attended by 60 members of the Hakata Hoedowners club and 72 Japanese participants from seven Japanese clubs. One club traveled over seven hours by train from Hiroshima just to participate in the activities. The Jamboree was initiated by the Hoedowners to enhance community relations and sponsor friendship that will lead to the expansion of Japanese-American square dancing activities. Mr. Yasumoto and Mr. Inoue shared calling honors with Bob while a third Japanese caller, Mr. Kaneko, was unable to attend due to illness.

As further evidence of his popularity and to add to his responsibilities, Bob was recently elected to the Japanese-American Far East Callers Association. The organization consists of 15 members (only two American representatives), and represents nearly 4,000 Japanese and several hundred American square dance enthusiasts.

To Bob, and to the power behind him (Patsy) all that can be said is . . . Thanks for your untiring efforts and for the many hours of fun and fellowship.

(LETTERS, *continued from page 3)*

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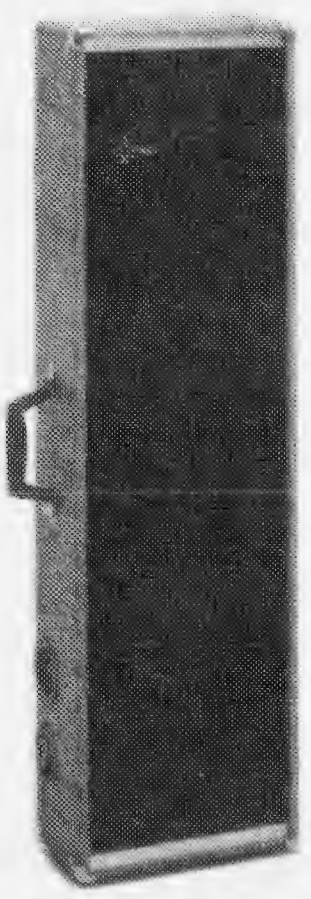


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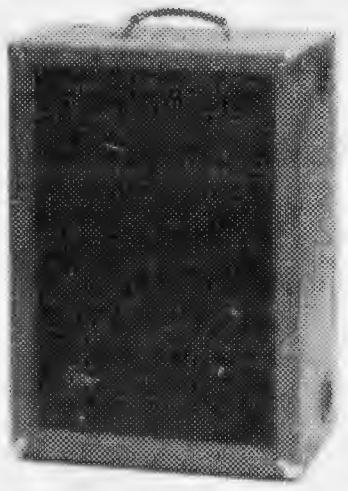
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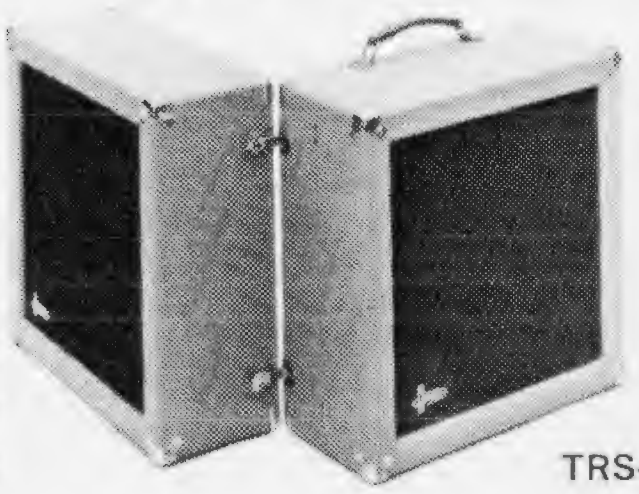
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the female and boot (footprint) outline for the man, for instance. Our family likes Joe and Barbara. Keep them working!

C. B. Briscoe
Elizabeth, Mississippi

Dear Editor:

We like the geometric figures to illustrate movements.

Ken and Billie Scott
Juneau, Alaska

Dear Editor:

Congratulations on another year of informative, interesting monthly Sets in Order publications. Eagerly we look forward to the Style Lab and definitely prefer live people illustrations.

Larry and Eileen Perotti
Colorado Springs, Colorado

Dear Editor:

I like your geometric friends the best of the three demo squads.

Arthur Clark
Foxboro, Massachusetts

Dear Editor:

Our preference for illustrating dances is the geometric friends. It is so much easier to keep track of where each couple, or person in a couple, is and what they are supposed to do.

Chris and Bernice Lox
Rio Linda, California

Dear Editor:

I have one suggestion. Establish couples with shading instead of just numbers.

Martha Smallwood
Dallas, Georgia

Dear Editor:

The artist's drawing cannot be equaled for individual and couple maneuvers. The geometric figures are simple to convert to Jay

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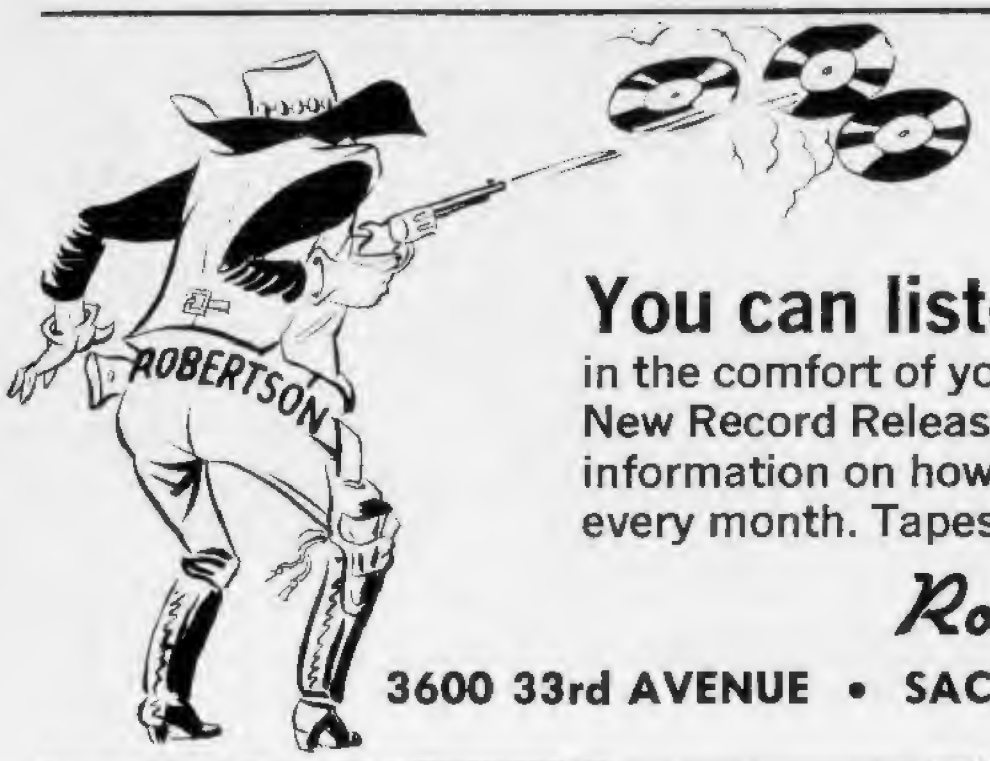


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King's symbols. . . . the live people pictures are only limited by lack of legibility. . . .

Elmer and Lyla Mitchell
Enumclaw, Washington

Dear Editor:

. . . Count my vote for live people photos, it adds color and life to the instructions. . . .

R. C. Jack
Stoneboro, Pennsylvania

Dear Editor:

I think you should continue to use all three methods, depending upon what you are trying to show the dancer. . . .

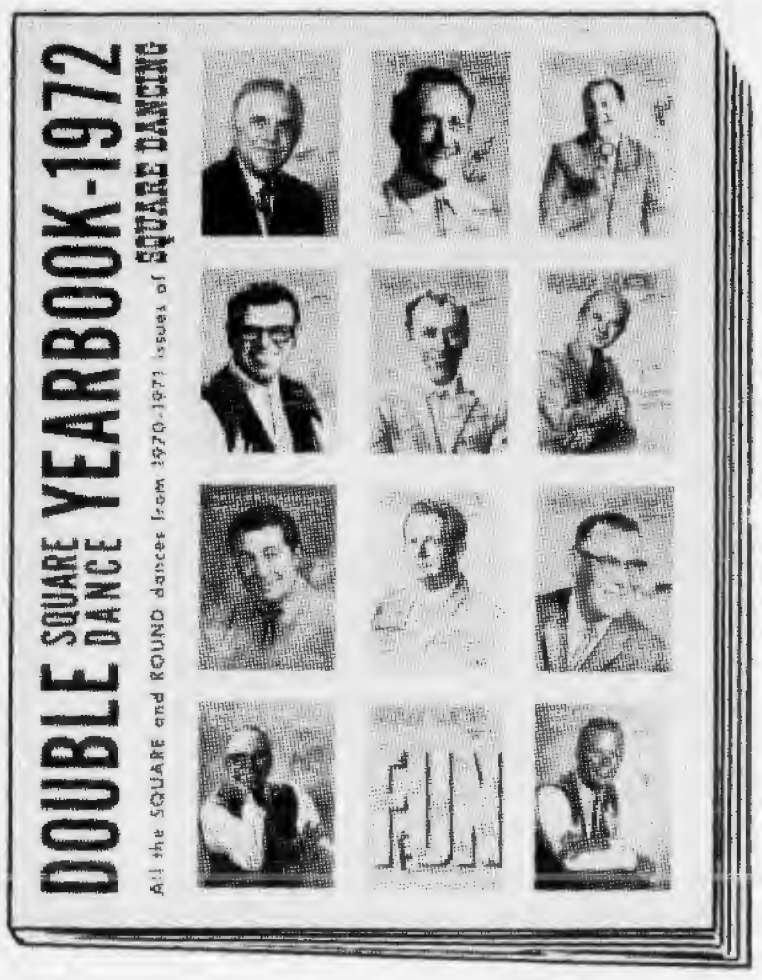
Fred Staeben
Palmer Lake, Colorado

The responses, which were numerous, reflected a number of preferences. It would appear that each of the forms of illustrations (artist drawing, geometric figures or the live-dancer photographs) is at one time or another the "best." For that reason we will undoubtedly continue using all three methods. If possible, when using photographs we may try to identify the dancers a little more clearly for simplified

(Please turn to page 77)

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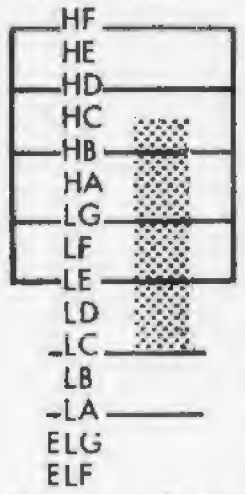
SINGING CALLS

ONCE A DAY — Blue Star 1911
Key: G **Tempo: 128** **Range: HC**
Caller: Bob Fisk **LB**
Synopsis: (Break) Four ladies chain across — chain back — circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three lead to right — circle four — make a line — go forward and back — pass thru — wheel and deal — double pass thru — first go left — next one right — right and left thru — star thru — pass thru — swing — promenade.
Comment: Bounces along at a comfortable clip and the dance is easy and well timed.
Rating: ☆☆+

SQUARE DANCE MEDLEY — Grenn 12129
Key: G; A Flat; B Flat and C **Range: HD**
Caller: Earl Johnston **Tempo: 120** **LC**
Synopsis: (Break) Four ladies chain — chain

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

back — join hands — circle — left allemande — weave ring — do sa do — promenade — swing at home (Ending) Join hands — circle — allemande left — weave ring — box the gnat — girls star left — men stand pat — girls home do sa do — allemande corner — promenade own (Figure) One and three promenade halfway — down middle right and left thru — star thru — pass thru — do sa do — right and left thru — dive thru — pass thru — swing corner — left allemande — promenade home.

Comment: An easy flowing mixture of familiar square dance singing calls of the past few years. Will take some work by the caller, but can be interesting to both dancer and caller. Four keys are used. Rating: ☆☆☆

HAZEL EYES — Scope 549*
Key: A Flat **Tempo: 128** **Range: HC**
Caller: Clyde Drivere **LD Sharp**
Synopsis: Complete call printed in Workshop.
Comment: A good popular tune of a few years ago with well timed action pattern. Has a good instrumentation. Rating: ☆☆☆

SUGAR BLUES — Jay-Bar-Kay 128
Key: B Flat **Tempo: 136** **Range: HC**
Caller: Phil Adams **LB Flat**
Synopsis: (Break) Walk around corner — see saw own — men star right once around — star promenade — girls roll back — left allemande — weave ring — do sa do — allemande left — swing own — promenade (Figure) Head (side) ladies chain — rollaway half sashay — star thru — circle four — make a

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey as tabulated in mid-January

SINGING CALLS

Put Your Hand In The Hand	**Jay-Bar-Kay 129**
Don't Let The Good Life Pass You By	**Dance Ranch 601**
Just Being With You	**Hi-Hat 409**
Dock Of The Bay	**Wagon Wheel 701**
Once A Day	**Blue Star 1911**

ROUND DANCES

On The Flip Side	**Hi-Hat 892**
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SC 551 I Could Have Loved You For A Lifetime
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SC 549 Hazel Eyes
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SC 310 Little Fiddle/Flowers Folly

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line — go up and back — pass thru — tag the line — cloverleaf — double pass thru — centers in — cast off three quarters — go forward up and back — star thru — swing corner — promenade.

Comment: Blues beat number with muted Trumpet accompaniment. Figure moves right along with close timing. Rating: ☆☆

GOLDEN ROCKET — Gold Star 701
Key: E Tempo: 130 Range: HC Sharp
Caller: Cal Golden LE

Synopsis: (Break) Four ladies chain three quarters — join hands — make a ring — circle left — allemande left allemande thar — right left make a star — men back up right hand star — shoot star full around — slip clutch — left allemande — promenade (Figure) One and three promenade halfway — down middle right and left thru — star thru — pass thru — swing thru two by two — boys run right — couples circulate — wheel and deal — dive thru — square thru three quarters — swing corner — promenade.

Comment: Western style musical with a comfortable beat and smooth action pattern. Fiddle, Bass and Piano accompaniment. Rating: ☆☆+

PUT YOUR HAND IN THE HAND — Jay-Bar-Kay 129
Key: E Flat, E and F Tempo: 138 Range: HD
Caller: Ken Anderson LB Flat

Synopsis: (Break) Circle left — do paso — four ladies chain — chain back — walk around corner — promenade home (Figure) Heads (sides) square thru four hands — do sa do — spin chain thru — girls circulate two times — boys circulate — turn thru — left allemande — do sa do — promenade.

Comment: Lively music with pattern and timing to match. Two key changes. Rating: ☆☆+

DO YOUR THING — Top 25245
Key: B Flat Tempo: 126 Range: HD
Caller: Ed Fraidenburg LB Flat

Synopsis: (Break) Four ladies promenade inside — back home swing — join hands circle left — left allemande — weave ring — meet partners and do sa do — promenade (Figure)

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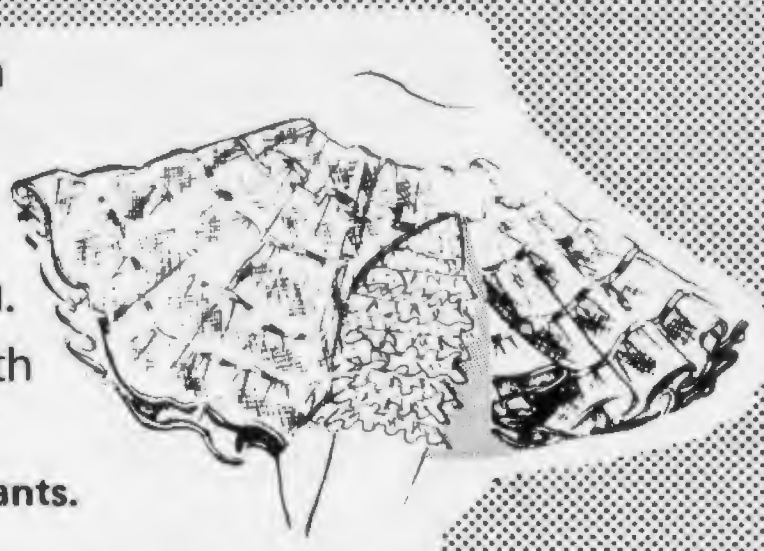
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Four ladies chain across — heads (sides) square thru in middle four hands — swing thru outside two — boys run right — bend the lines — up and back — flutter wheel — straight across the ring — left allemande — promenade home.
Comment: A steady boom chuck type beat with strong use of the beat and not too strong on the melody. Contemporary action pattern.
Rating: ☆☆

JUST BEING WITH YOU — Hi-Hat 409*
Key: A Flat Tempo: 124 Range: HC
Caller: Ernie Kinney LB Flat
Synopsis: Complete call printed in Workshop.
Comment: A pleasant tune with a smooth action pattern. A good relaxer. Should do well at most levels. Rating: ☆☆☆

SQUARE DANCING LIFE — Top 25244
Key: A Flat Tempo: 128 Range: HC
Caller: Mike Litzenberger LC
Synopsis: (Break) Allemande left — allemande thar — forward two and star — men right hand star — shoot star — go forward two — turn back one — right hand around corner girl — forward two — turn back one — left allemande — do sa do — promenade — swing at home (Figure) One and three (two and four) square thru four hands — do sa do out-

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side two — make an ocean wave — girls trade — men run right — wheel and deal — face those two — slide thru — square thru three hands — swing corner — allemande left new corner — promenade — swing at home.
Comment: Good beat instrumental with smooth action pattern. Should work well for fun level. Rating: ☆☆+

COME WHAT MAY — Bogan 1241
Key: C Tempo: 128 Range: HC
Caller: Dick Bayer LC
Synopsis: (Break) Circle left — allemande corner — home do sa do — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain across — send em back a flutter wheel — head couples square thru four hands — do sa do — spin chain thru — girls turn back and circulate — promenade this lady.
Comment: A pleasant tune with a good melody. Good contemporary action pattern. Piano, Bass, Guitar, Xylophone. Rating: ☆☆+

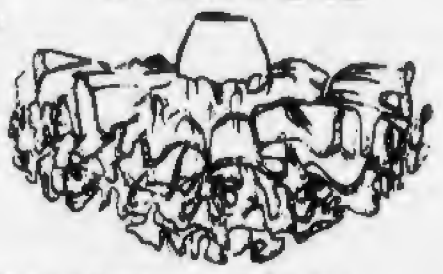
WRAP YOUR TROUBLES IN DREAMS — Blue Star 1910
Key: B Flat Tempo: 132 Range: HD
Caller: Dave Taylor LD
Synopsis: (Break) Four ladies chain across — rollaway — circle left — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — lead right — right and left thru — same four circle four — side gents break — forward eight and back — slide thru — square thru three hands — swing corner — promenade.
Comment: Snappy beat and easy action pattern. Will keep the dancers moving. Rating: ☆☆

BYE BYE BLACKBIRD — Pilgrim 1009
Key: F Tempo: 132 Range: HC
Caller: Bruce Shaw LE
Synopsis: (Break) Join hands — make a ring — circle left — left allemande — do sa do — men star right once around — left allemande — weave ring — do sa do — promenade (Figure #1) One and three (two and four) square thru four hands — do sa do — swing thru —

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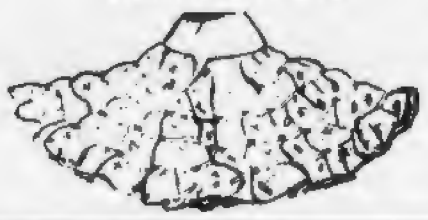
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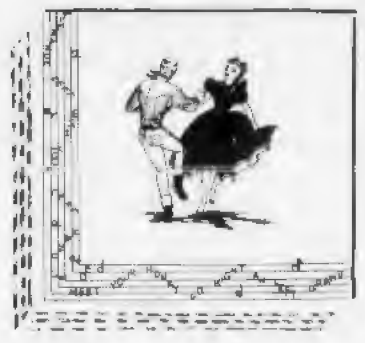
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girls fold — peel off — wheel and deal — right and left thru — dive thru — square thru three quarters — swing corner — promenade (Figure #2) One and three (two and four) square thru four hands — do sa do — swing thru — boys run right — wheel and deal — right and left thru — dive thru — square thru three quarters — swing corner — promenade ring.

Comment: An old standard tune with good instrumental accompaniment. Contemporary action pattern. Rating: ☆☆+

LIES — Scope 548
Key: D and E Flat Tempo: 128 Range: HB

Caller: Mac McCullar **LD**

Synopsis: (Break) Walk around corner — see saw partner — men star right once around — left allemande — walk by own — turn right hand lady by right — left hand turn own — four ladies chain — chain back — roll promenade — promenade ring — home and swing (Figure) Heads promenade halfway — two and four right and left thru — square thru four hands — do sa do corner — swing thru — boys trade — turn thru — left allemande — come back and promenade.

Comment: Smooth easy action pattern with steady beat and comfortable musical backup. Rating: ☆☆+

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Key: G **Tempo: 128** **Range: HB**
Caller: Marshall Flippo and Friend **LD**
Synopsis: Complete call printed in Workshop.
Comment: A show time musical number with a good action pattern and good instrumental to back it up. Can be a real pleaser.
Rating: ☆☆☆

WEST VIRGINIA — Red Boot 123
Key: F **Tempo: 120** **Range: HD**
Caller: Don Williamson **LC**
Synopsis: (Break) Sides face grand square — four ladies chain across — chain back — roll promenade (Figure) Head (side) couples promenade halfway — same ladies chain across — sides (heads) star thru — California twirl — do sa do — spin chain thru — girls turn back — boys trade — promenade.
Comment: Mountain country tune with a smooth beat and pattern to match. Rating: ☆☆+

BROKEN HEARTED ME — Rockin "A" 1356
Key: A Flat **Tempo: 128** **Range: HC**
Caller: Mal Minshall **LB Flat**
Synopsis: (Break) Four ladies promenade — box the gnat and swing — join hands make a ring — circle left — allemande left — weave ring — meet partner do sa do — promenade (Figure) Four ladies chain — head couples square thru four hands — do sa do — make an ocean

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wave — balance — spin the top — balance — ladies trade — pass thru — swing — promenade — swing.

Comment: Good swing beat instrumental with an easy action pattern. Rating: ☆☆

SLEEPY TIME GAL — Blue Star 1912
Key: F Tempo: 132 Range: HD
Caller: Dave Taylor LC

Synopsis: (Figure) Four ladies chain — chain back — head couples forward and do sa do — right and left thru — sides promenade halfway — into middle — square thru four hands — swing thru — boys run — wheel and deal — left allemande — do sa do own — four ladies promenade once around — do sa do — corner swing — left allemande — grand right and left — promenade partner.

Comment: Lively old standard tune with a figure to keep the dancer moving. Good musical instrumental. Basic action pattern. Rating: ☆☆☆

GONNA BUILD A MOUNTAIN — Blue Star 1915
Key: C, D, E and E Flat Range: HE Flat
Caller: Dave Taylor Tempo: 132 LG

Synopsis: (Break) Four ladies promenade once around — swing at home — everybody swing — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure)



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Comment: Inspirational musical with snappy beat and figure. Rating: ☆☆+

CALIFORNIA SUNSHINE — Gold Star 702
Key: A Tempo: 132 Range HC Sharp
Caller: Cal Golden LC Sharp
Synopsis: (Break) Sides (heads) face grand square — allemande left — weave ring — do sa do — promenade (Figure) One and three (two and four) square thru four hands — corner do sa do — swing thru — spin the top — right and left thru — square thru three quarters — swing corner — promenade.
Comment: Lively western tune with Guitar, Piano, and Bass. Lively action pattern, moves right along. Rating: ☆☆+

TAKE ME HOME COUNTRY ROADS — Bogan 1242
Key: F Tempo: 132 Range: HD
Caller: Lem Gravelle LC
Synopsis: (Break) Join hands circle — reverse single file — four ladies backtrack — meet partner turn thru — left allemande — weave ring — do sa do when meet own — promenade (Figure) Four ladies chain three quar-

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ters — head couples promenade halfway — lead right circle — make a line — slide thru — eight chain three — left allemande — do sa do own — promenade.
Comment: Mountain style tune with a snappy beat. String accompaniment with Xylophone.
Rating: ☆☆+

I WANT TO BE YOUR SALTY DOG — Jay-Bar-Kay 130*
Key: B Flat **Tempo: 126** **Range: HG**
Caller: "Singing Sam" Mitchell **LF**
Synopsis: Complete call printed in the Workshop.
Comment: Bouncy tune with good contemporary action pattern. The accompaniment is with Drums, Bass, Banjo, Trumpet and Guitar.
Rating: ☆☆☆

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JANE — Blue Ribbon 208
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Key: C **Tempo: 132**
Music: Mac's Hoedowners — Fiddle, Piano, Bass, Drums
Comment: Fiddle solo type hoedowns with interesting bowing and double stops.
Rating: ☆☆

(LETTERS, *continued from page 65)*

location (see the example in last month's Style Lab). Thanks to all of you who wrote with your suggestions. — Editor.

Dear Editor:

Fifteen years ago we met a charming couple at Asilomar, Frank and Jane Waters from Aiea, Hawaii. Little did we realize that our friendship would continue all these years. Recently on our visit to Honolulu they took us to a wonderful dance called by Bill Mueller for Koral Kickers. . . . we were very warmly

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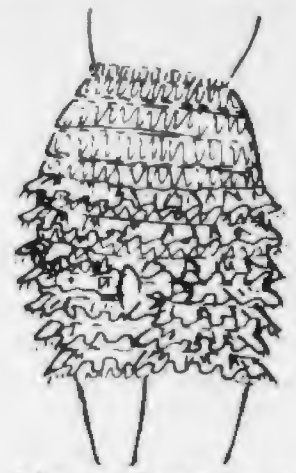
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welcomed and thoroughly enjoyed the evening . . . thanks to Frank and Jane. Aloha! There are no friends like square dance friends!

Bern and Marie Tueth
St. Louis, Missouri

Dear Editor:

I have only been square dancing about three years but have observed something on the dance floor that "irks" me no end. This being the talking that goes on between the dances in a tip. I have been to dances where I couldn't even hear what the caller was saying at this time . . . I want to hear that caller because he just may be explaining a movement in the next dance that I may not know how to do. . . . If I can't hear him explain it, when I start to dance I won't know how.

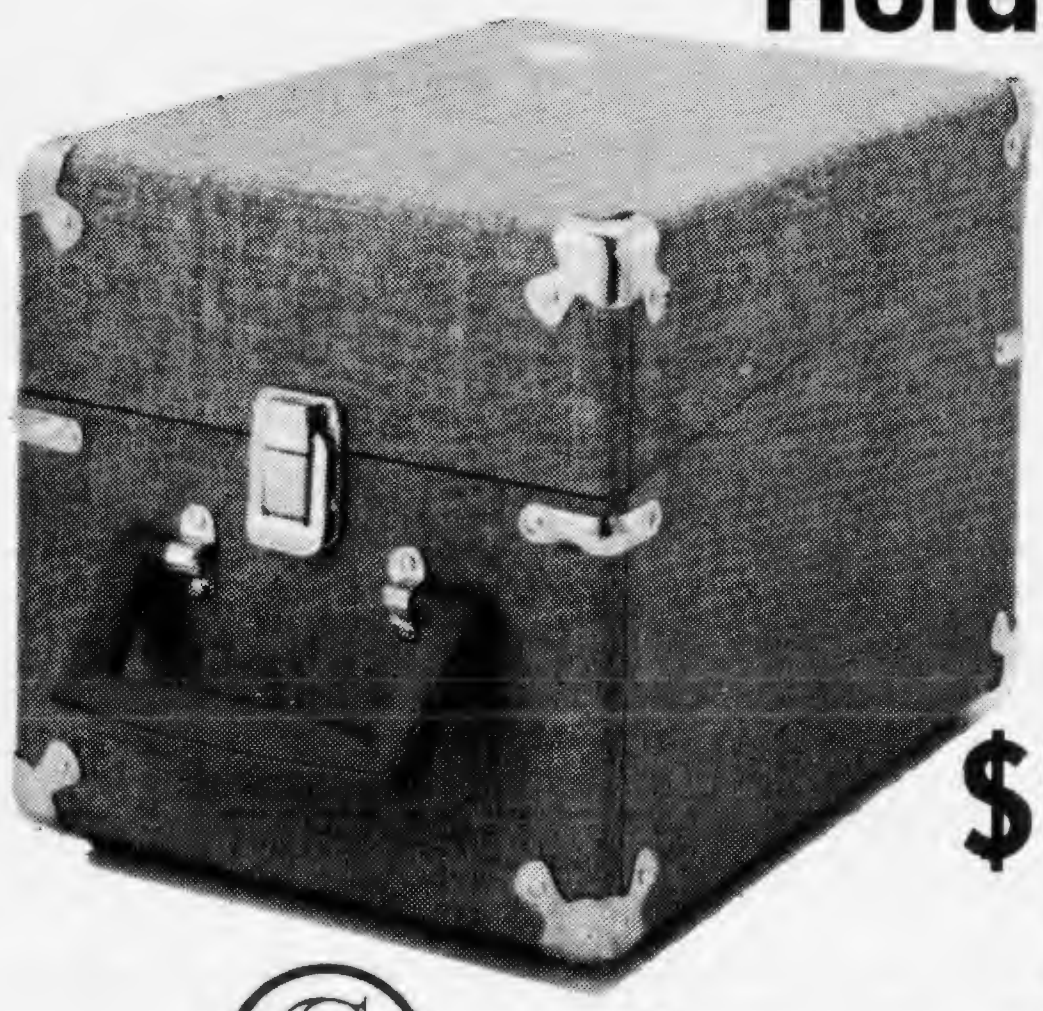
Roberta Mercer
Columbus, Ohio

Dear Editor:

I should like to point out that Mr. Partington of Stoney Creek, Ontario (see Letters to the Editor, October issue) is not entirely correct when he says that in Canada there are

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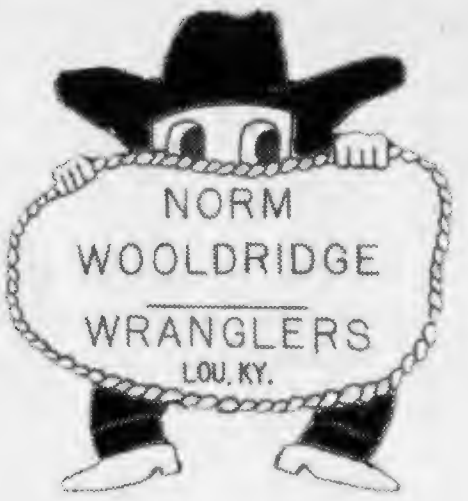


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Mrs. Arthur Clarke
Fredericton, N.B.

Dear Editor:

I don't know who should get this complaint, but perhaps you know and can pass it along. Surely the makers of round dance records work WITH the composers of the dance routines in some way. Then how is it possible that the tempo of the last measure is dragged slowly to a stop in many instances? It's hard to

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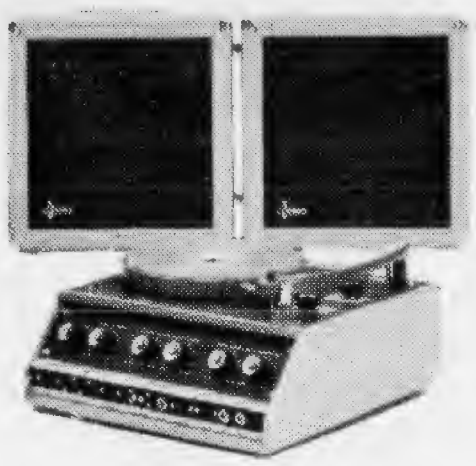
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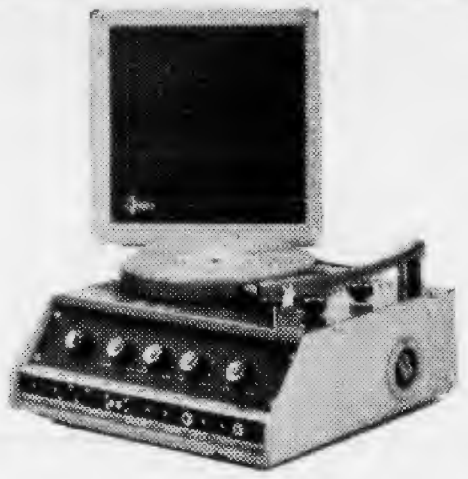
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believe that any good dancer would condone such slaughter. I thought it happened only in the older recordings until I heard that lovely waltz, Heart Beats—and the ending nearly made me ill. Tell SOMEBODY it's a gross mistake not to maintain the tempo right up to the last note!

Audry Munk
Aberdeen, Washington

Dear Editor:

I have appreciated some of the recent articles dealing with youth square dance clubs. I call for the Richs College Wagonwheelers and I find a real need for articles pertaining to what dances the youth like best. Perhaps a separate corner in your workshop would be in order for dances especially appealing to these groups. Any other articles with ideas peculiar to these clubs would be appreciated.

Gordon Hoagland
Rexbury, Idaho

Dear Editor:

I have on hand some old copies of your magazine. They seem too good to throw

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away. Each one has round dances worked out –I *hate* to throw them away. Does anyone want them?

Mrs. Russell Robertson
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Dear Editor:

I would like to write a flowery letter with lots of wonderful words to say how much I like your magazine but I don't know that many big words. So will have to settle for a simple, "I like what you send me each month. Keep 'em coming."

H. L. Jeffries
Alexandria, Indiana

Dear Editor:

We enjoyed the article "Youth and the Future of Square Dancing" in the October issue (SQUARE DANCING magazine). We have begun a teen club here and find recruitment our biggest problem — the most frequent comment is, "I had it in P.E. and I hated it." Could you give us more information on the Lloyd Shaw Foundation and the records de-

Meg Simkins

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vised by Bob Ruff and Jack Murtha which were mentioned in the article? We would like to discuss the problem with our school administrators and want to be as equipped as possible. Any help will be appreciated.

Mrs. George Beatty
Baton Rouge,
Louisiana

Dear Editor:

I presume thirty-leven people have already pointed out that you omitted the half sashay for the side couples from the writeup of the Triple Star Thru in the November issue.

C. B. Briscoe
Elizabeth, Mississippi

You're the first. Whoops! — Editor.

IN MEMORIAM

The world of square dancing will greatly miss the following, who have passed away during recent months:

James W. "Jimmy" Gunn
Seattle, Washington, October 26, 1971

"Brick" Wilcox
Montpelier, Vermont, October 4, 1971

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WHERE CONVENTION MONEY GOES

Many times individuals in the square dance activity show interest in the disposition of profits which might result from a National convention. Two square dance Councils from the State of Washington, North Central and Mt. Baker, are making use of some of the monies realized from the 18th National which was held in Seattle in 1968 by bringing to the area Bob Ruff of California. Bob is well known for his teaching records and in-service training seminars. The folks in Washington feel that this is a step in the right direction as Bob's program is going great guns in the 4-H clubs and schools in the Wenatchee, Washington area and should prove to be of help to the activity in other areas of the State.

(WORLD, *continued from page 38)*

Lentz and Charlie Kides. Rounds will be conducted by Ed and Ann Bodine. —*Dick Boren*

The Penn Jersey District of the Federation of Delaware Valley Square and Round Dancers is planning to join forces with the dance leaders of Delaware Valley to sponsor a gala "Welcome Dance" for all new graduates of the current square and round dance lessons. The

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dance will be held sometime in April and will be staffed by member callers. —*Dick Boren*

(THE MURPHYS, *continued from page 25)*

its inception in 1966; reporter for Round Dancer Magazine and Indiana's Square News and Promenader.

A chemist by profession, Bob is laboratory director for Lilly Industrial Coatings, Inc.; Sally is a fulltime housewife and rose gardener. To the fun, exercise and feeling of accomplishment they get from their dancing, they are pleased to add the many wonderful friends they have made from coast to coast.

(COSTUME, *continued from page 23)*

without the traditional dress, I wonder if square dancing would survive for very long. *By Charlie Capon in The Caller, October 1971, published by the Greater Memphis Square & Round Dance Association.*

□ □ □

When square dancing is mentioned to non-dancers, a picture forms in their minds of lovely full skirts and petticoats. Today the modern woman is seen almost everywhere in



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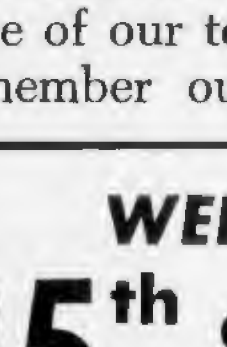
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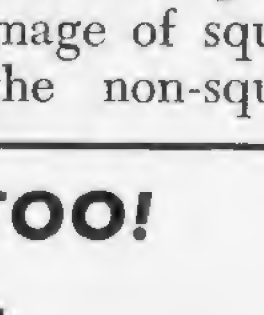
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pants suits, and I as well as the next, enjoy the new mode of dress. However I do not feel that the square dance floor is the place for pants suits on women . . . The beauty of square dancing is the swish of full skirts and the varied color achieved by the whirling of the skirts. Any movement is that much lovelier for a full square of pretty dresses . . . All women are enjoying the comfort of the pantsuit, but let us not set that bad example that some of our teenagers have chalked up for us. Remember our new dancers are looking to the older, established dancers for their cue on how to act, dress and dance . . . *By Ann Cox in Promenade, May 1971, Official Publication of the North Texas Square and Round Dance Association.*

□ □ □

The trend for everyone to 'do their thing' is indeed getting out of hand when ladies appear at the National Square Dance Convention in casual clothes, slacks and even hot pants. Think what this does to the image of square dancing when viewed by the non-square

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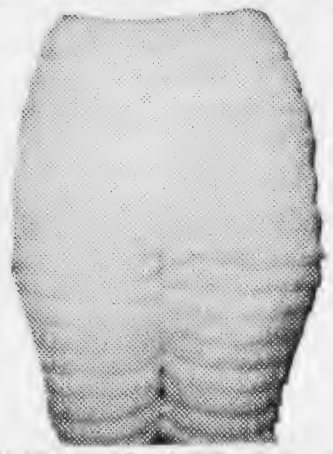


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dancer . . . You wouldn't go swimming in a formal so why go square dancing in slacks, especially since this is the greatest opportunity you have to produce a kaleidoscope of moving color, beautiful to see in your fresh frocks and clean, long-sleeved shirts . . . Hot, hairy arms in short-sleeved shirts are definitely taboo on the dance floor (repulsive to ladies and men too). Each dance is a Special Party so embark freshly bathed, attired in clean, pressed suitable clothing. It adds to the evening's enjoyment and to your personal square dance image.

By Eileen Perotti in the July-August-September 1971 issue of the Colorado Square Dance Association News.

(THE GREATEST, *continued from page 21)*

start the purchase of needed sound equipment, a gold trophy with figures of square dancers, an appropriately inscribed plaque expressing the thanks of those present and red roses for Bobbie were presented. Truly a gala affair, one that the Shotwells will treasure in their book of memories.

Ruy Camp of Atlanta, Georgia, was a past

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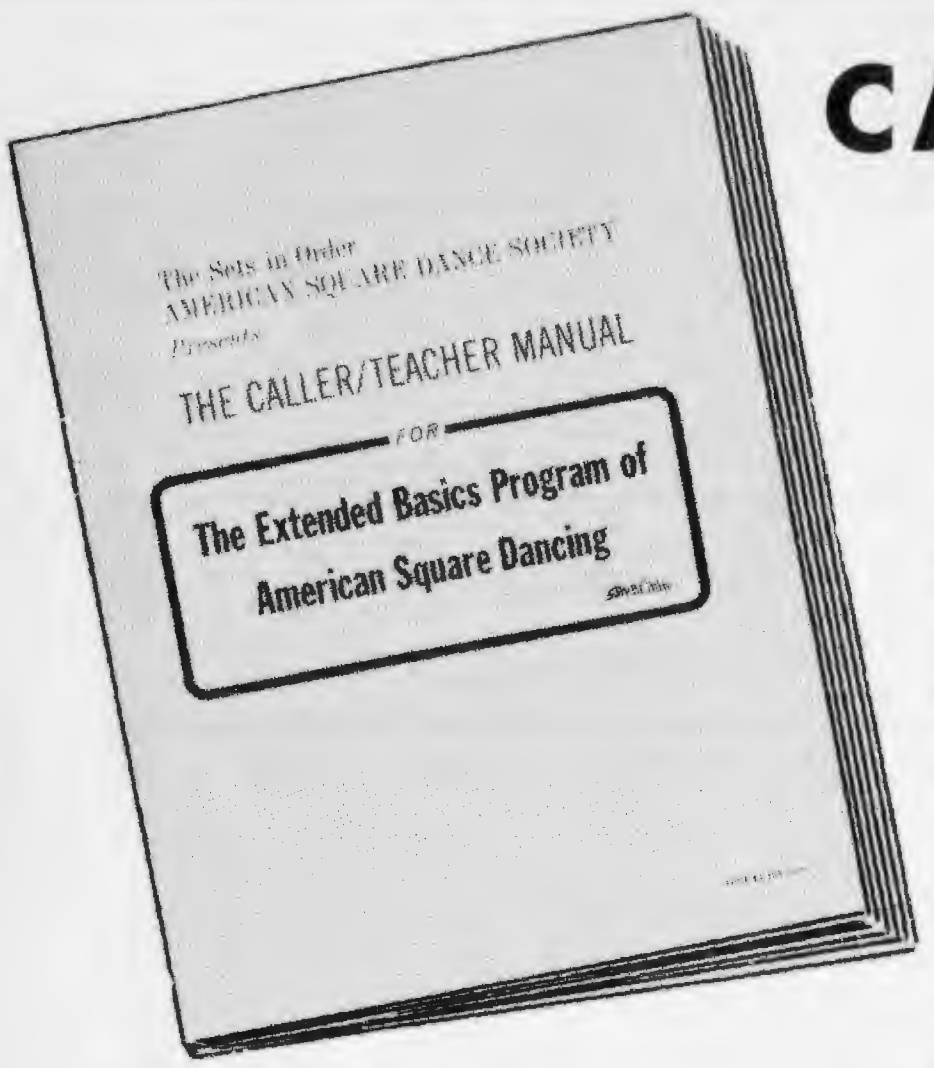
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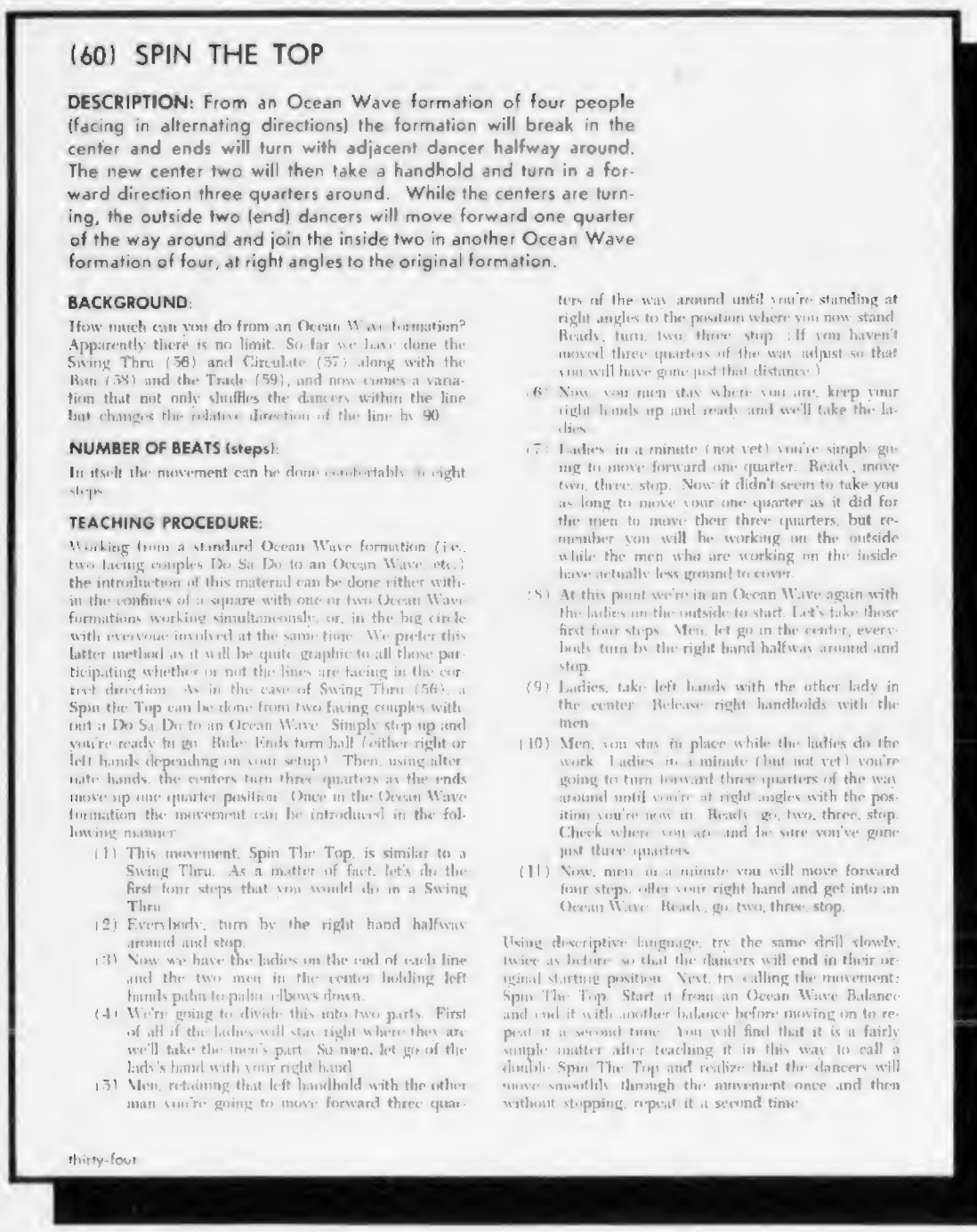
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(60) SPIN THE TOP

DESCRIPTION: From an Ocean Wave formation of four people (facing in alternating directions) the formation will break in the center and ends will turn with adjacent dancer halfway around. The new center two will then take a handhold and turn in a forward direction three quarters around. While the centers are turning, the outside two (end) dancers will move forward one quarter of the way around and join the inside two in another Ocean Wave formation of four, at right angles to the original formation.

BACKGROUND:

How much can you do from an Ocean Wave formation? Apparently there is no limit. So far we have done the Swing Thru (58) and Circulate (57) along with the Run (58) and the Trade (59), and now comes a variation that not only shuffles the dancers within the line but changes the relative direction of the line by 90°.

NUMBER OF BEATS (steps):

In itself the movement can be done comfortably in eight steps.

TEACHING PROCEDURE:

Working from a standard Ocean Wave formation (i.e., two facing couples Do Sa Do to an Ocean Wave, etc.) the introduction of this material can be done either within the confines of a square with one or two Ocean Wave formations working simultaneously, or, in the big circle with everyone involved at the same time. We prefer this latter method as it will be quite graphic to all those participating whether or not the lines are facing in the correct direction. As in the case of Swing Thru (56), a Spin the Top can be done from two facing couples without a Do Sa Do to an Ocean Wave. Simply step up and you're ready to go. Rule: Ends turn half (either right or left hands depending on your setup). Then, using alternate hands, the centers turn three quarters as the ends move up one quarter position. Once in the Ocean Wave formation the movement can be introduced in the following manner:

(1) This movement, Spin The Top, is similar to a Swing Thru. As a matter of fact, let's do the first four steps that you would do in a Swing Thru.

(2) Everybody, turn by the right hand halfway around and stop.

(3) Now we have the ladies on the end of each line and the two men in the center holding left hands palm to palm elbows down.

(4) We're going to divide this into two parts. First of all if the ladies will stay right where they are we'll take the men's part. So men, let go of the lady's hand with your right hand.

(5) Men, retaining that left handhold with the other man you're going to move forward three quarters of the way around until you're standing at right angles to the position where you now stand. Ready, turn, two, three, stop. (If you haven't moved three quarters of the way adjust so that you will have gone just that distance.)

(6) Now, you men stay where you are, keep your right hands up and ready and we'll take the ladies.

(7) Ladies, in a minute (not yet) you're simply going to move forward one quarter. Ready, move two, three, stop. Now it didn't seem to take you as long to move your one quarter as it did for the men to move their three quarters, but remember you will be working on the outside while the men who are working on the inside have actually less ground to cover.

(8) At this point we're in an Ocean Wave again with the ladies on the outside to start. Let's take those first four steps. Men, let go in the center, everybody turn by the right hand halfway around and stop.

(9) Ladies, take left hands with the other lady in the center. Release right handholds with the men.

(10) Men, you stay in place while the ladies do the work. Ladies, in a minute (but not yet) you're going to turn forward three quarters of the way around until you're at right angles with the position you're now in. Ready, go, two, three, stop. Check where you are and be sure you've gone just three quarters.

(11) Now, men, in a minute you will move forward four steps, offer your right hand and get into an Ocean Wave. Ready, go, two, three, stop.

Using descriptive language, try the same drill slowly, twice as before, so that the dancers will end in their original starting position. Next, try calling the movement: Spin The Top. Start it from an Ocean Wave Balance and end it with another balance before moving on to repeat it a second time. You will find that it is a fairly simple matter after teaching it in this way to call a double Spin The Top and realize that the dancers will move smoothly through the movement once and then without stopping, repeat it a second time.

Heads lead right circle to a line
Spin the top, boys trade, girls trade
Spin the top, boys trade, girls trade
Cross trail thru to a left allemande

Side ladies chain across
All four ladies chain
Promenade, head couples backtrack
Do sa do the same sex to ocean wave
Spin the top, step thru
Centers square thru three quarters
Outsides turn back to
Left allemande

Head couples spin the top then turn thru
Do sa do the outside two to
Ocean wave and balance
Spin the top again and turn thru
Partner trade, spin the top double
Cross trail thru to the corner
Left allemande

One and three lead right circle four
Head gents break to a line
Forward and back
Spin the top two times
Cross trail thru
Left allemande

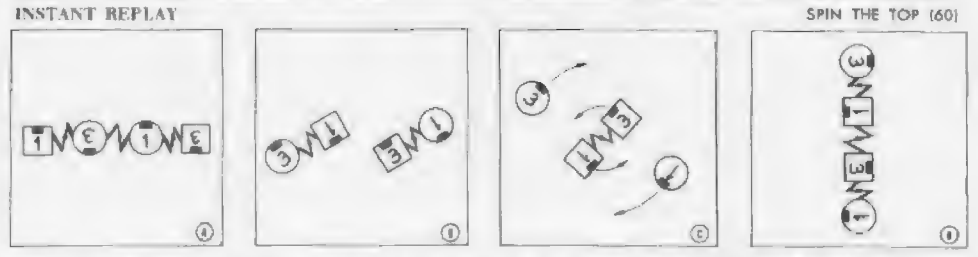
Head couples spin the top and don't stop
Swing thru, pass thru
Swing thru the outside two
Spin the top and don't stop
Pass thru on to the next
Spin the top and double it too
Pass thru on to the next
Star thru, dive thru
Square thru five hands
Left allemande

Head couples box the gnat
Do sa do to ocean wave and balance
Spin the top and when you do
Right and left thru
Same two spin the top double
Same two swing thru and then
Turn thru left allemande

All four ladies chain across
Head couples right and left thru
Same two swing thru, spin the top
Right and left thru, pass thru
Right and left thru the outside two
Swing thru, spin the top
Right and left thru
Pass thru, bend the line
Right and left thru, swing thru
Spin the top, right and left thru
Inside arch dive thru
Right and left thru, swing thru
Spin the top right and left thru
Cross trail to left allemande

One and three lead right circle four
Head gents break to a line
Forward and back
Right and left thru
Spin the top four times
Cross trail thru, left allemande

Head ladies chain right
New head ladies chain across
Head couples star thru
Swing thru, triple spin the top
Square thru three hands, separate around one
into the middle star thru
Spin the top, triple swing thru
Pass thru square thru three hands
Left allemande



Starting from an everyday garden variety of an Ocean Wave (A), the two couples will turn by the right (B) halfway around (180°). Releasing handholds with the ladies, the men in the center take left hand holds and turn three quarters in a counterclockwise direction as the ladies move forward one quarter on the outside (C). Because of the greater distance to be traveled by those on the outside, the dancers meet simultaneously in another Ocean [illegible] right angles to their starting wave (D). As an additional teaching aid it is suggested that whil[illegible] practiced the balance forward and back be used as the dancers reach the Ocean Wave.

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These four stories are just a sampling of the many that could be told, pointing up the compassion, love and friendliness of square dancers the world over.

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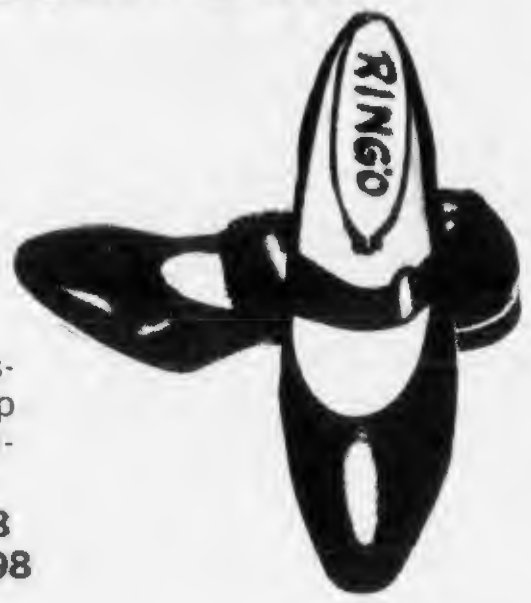


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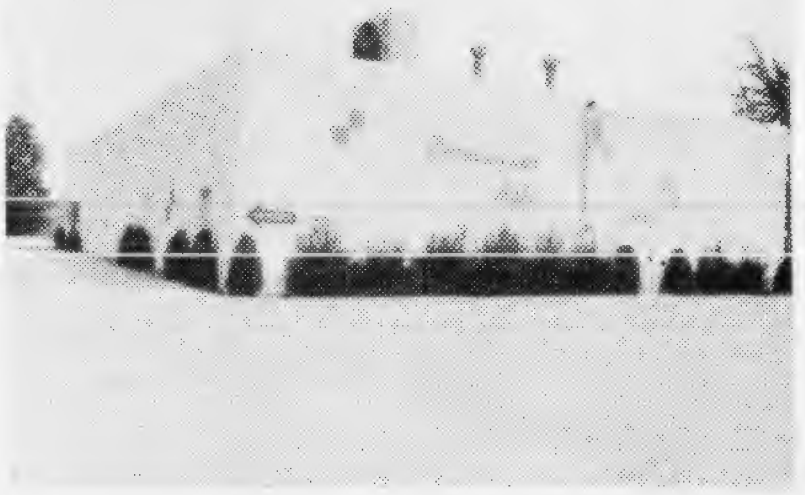


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Feb. 5—1972 B.C. S/D Ball, Vancouver Hotel, Vancouver, B.C., Canada
Feb. 5-6—12th Annual Oregon State Winter Fest., Fairgrounds, Eugene, Oreg.
Feb. 11-12—11th Ann. Okefenokee Square Up, City Audit., Waycross, Ga.
Feb. 11-12—Snowbird Jamboree, Civic Audit., Gatlinburg, Texas
Feb. 11-13—Shooting Stars S/D Club Snowflake Fest., Madison Jr. High School, Albuquerque, N.M.
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Feb. 13—Metro Chicago Ass'n of Sq. Dancers 11th Annual Sweetheart Dance, Lancer Steak House, Schaumburg, Ill.
Feb. 18-19—19th Annual Azalea Trail Sq. & Rd. Dance Festival, Municipal Audit., Mobile, Ala.
Feb. 19-20—Kross Roads Squar-Rama, Fresno Convention Center, Fresno, Calif.

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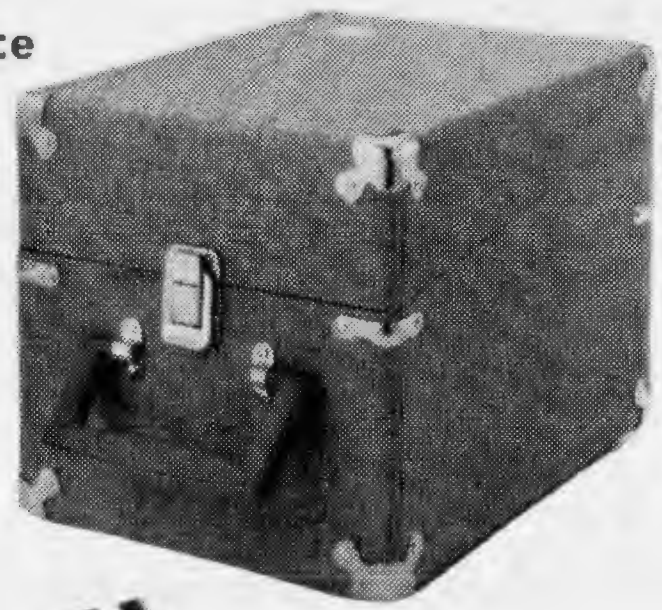
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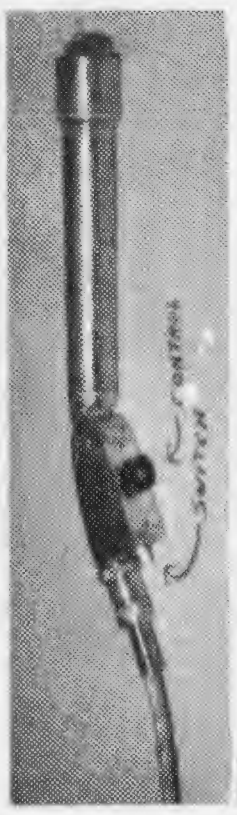
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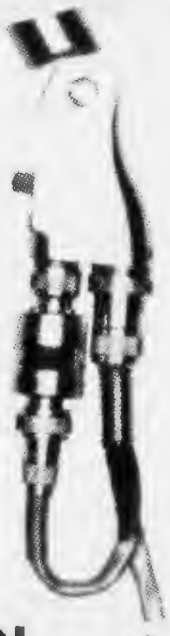


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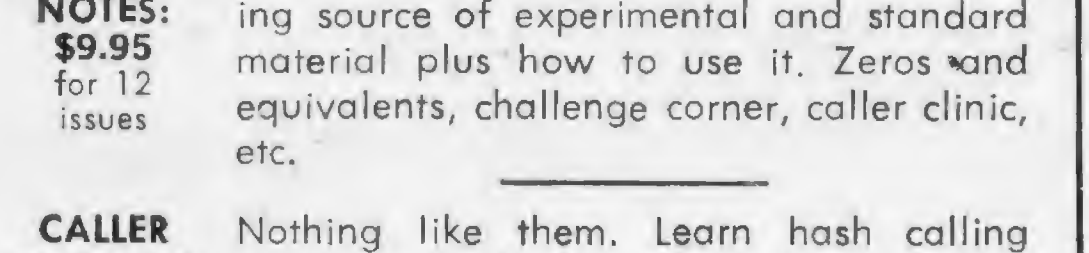
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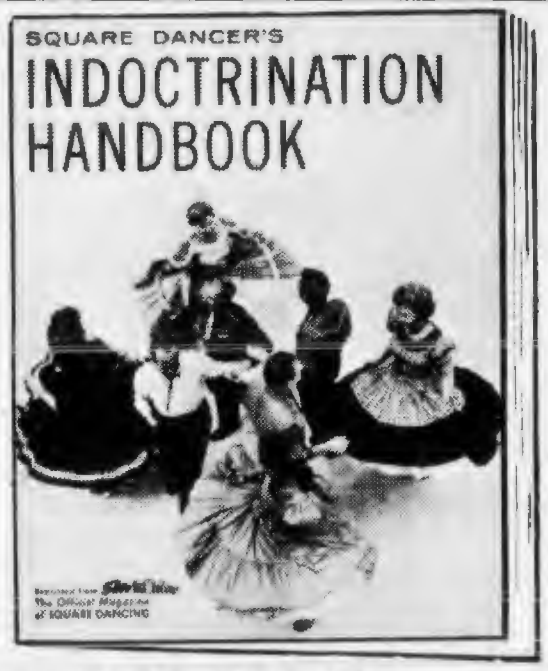
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Feb. 25-26—So. Nevada Sq. Dancers Ass'n Annual Death Valley dance, Furnace Creek Ranch, Furnace Ranch, Calif.
Feb. 26—Sq., Rd. & Folk Dance Federation Winter Festival, Aberdeen, So. Dakota
Feb. 26—Leap Year Stomp, New Westminster Rec. Centre, New Westminster, B.C., Canada
Mar. 3-4—2nd Annual Mardi Gras Festival, National Guard Armory, Charlotte, N.C.
Mar. 3-5—San Diego 1st Annual Spring Fling, Scottish Rite Masonic Memorial Center, San Diego, Calif.
Mar. 4—Fredericksburg Twirlers 7th Annual Sq/Rd Dance Fest., Nat'l Guard Armory, Fredericksburg, Va.
Mar. 4—11th Annual State Conclave, McAllen, Texas
Mar. 10-12—Potowatomi Pow Wow, Angola, Ind.
Mar. 11—6th Annual ORA Spring Swing, Bell Municipal Audit., Augusta, Ga.
Mar. 11—Spring Jubilee sponsored by CKSDA, City Audit., Manhattan, Ka.
Mar. 11-12—10th Annual Roundup Romp, Western Dance Center, Spokane, Wash.
Mar. 14—Friendly Neighbors Special Dance, Community Center F.E. Warren A.F.B., Cheyenne, Wyo.
Mar. 16-18—WASCA's 13th Spring Festival, Sheraton Park Hotel, Washington D.C.
Mar. 17-19—2nd Annual Bozeman Holidays, Hotel Baxter, Bozeman, Mont.
Mar. 18—Round Up, Rome, Georgia

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JUNE 11 TO 17:


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Mar. 18-19—United S/D Ass'n 6th Annual Bakersfield S/D Fiesta, Kern County Fairgrounds, Bakersfield, Calif.

Mar. 19—Conn. Sq/Rd Dance Festival, Newington, Conn.

Mar. 24-25—10th Iowa State Sq/Rd Dance Convention, Sioux City Audit., Sioux City, Iowa

Mar. 24-26—6th Annual San Diego Round Dance Fest., Balboa Park, San Diego, Calif.

Mar. 25—Freshman Special, Manor School, Monroe, Ind.

Mar. 25—4th Annual Ruy Camp Memorial Dance, Southeastern Fairgrounds, Atlanta, Ga.

Mar. 31-Apr. 1—25th Anniversary of Aggie Haylofters S/D Club of Colo., State University, Fort Collins, Colo.

SUMMER DANCES

A friendly reminder to those wishing to send in listings for Summer Dances in the May issue of SQUARE DANCING — deadline for copy is March 1st.

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